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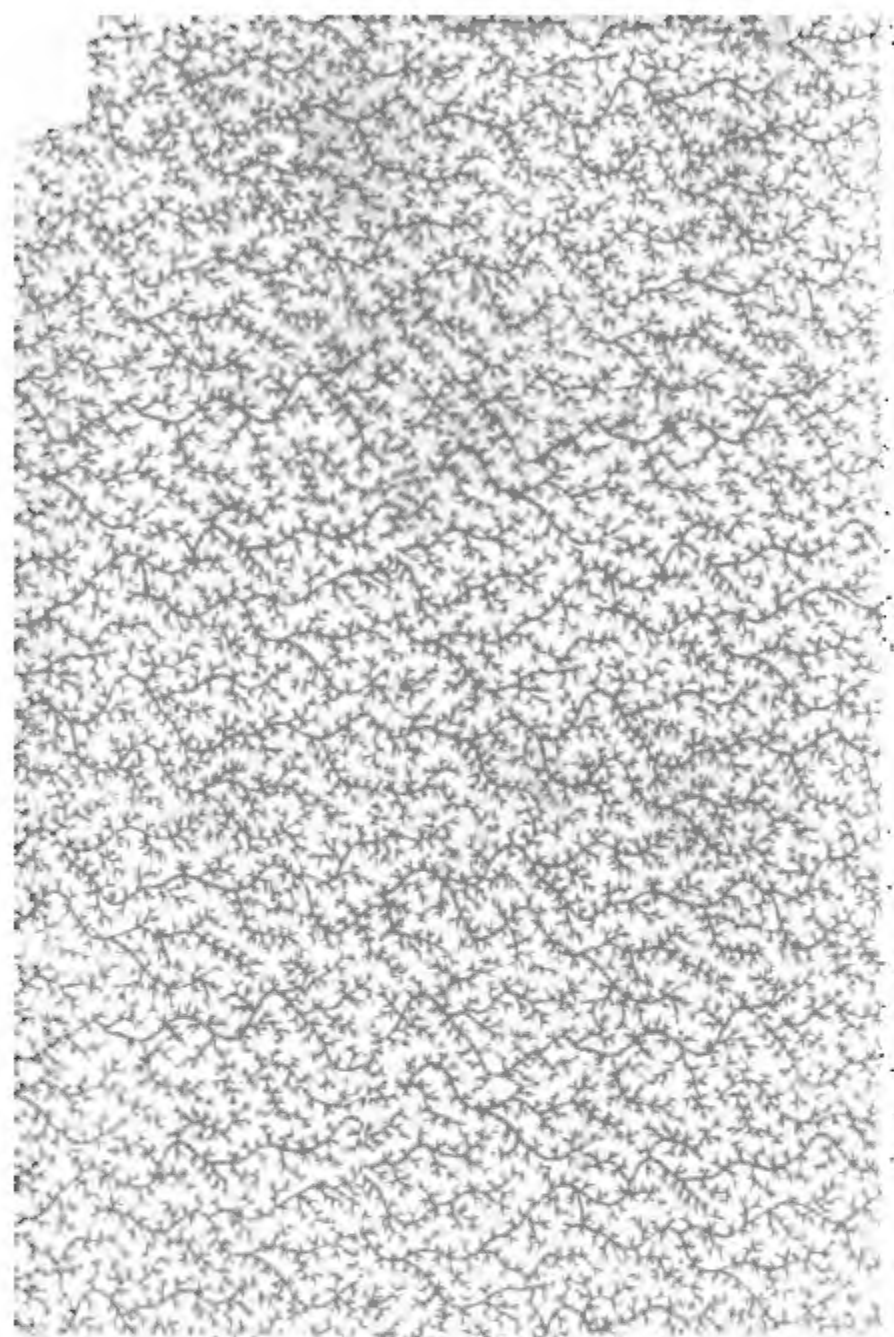
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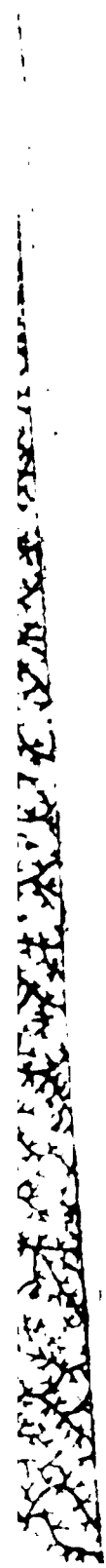












AN.  
ACCOUNT  
OF THE  
English Dramatick  
POETS.  
OR,  
Some OBSERVATIONS  
And  
*REMARKS*

On the Lives and Writings, of all those that  
have Publish'd either Comedies, Trage-  
dies, Tragi-Comedies, Pastorals, Masques,  
Interludes, Farces, or Opera's in the  
*ENGLISH TONGUE.*

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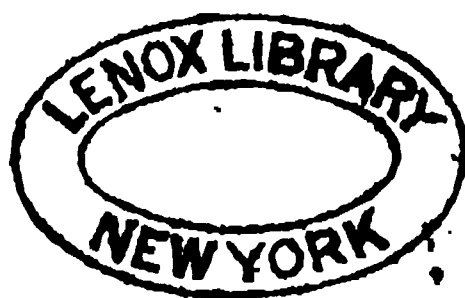
*By* GERARD LANGBAIN.

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*O X F O R D,*

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and HENRY CLEMENTS.

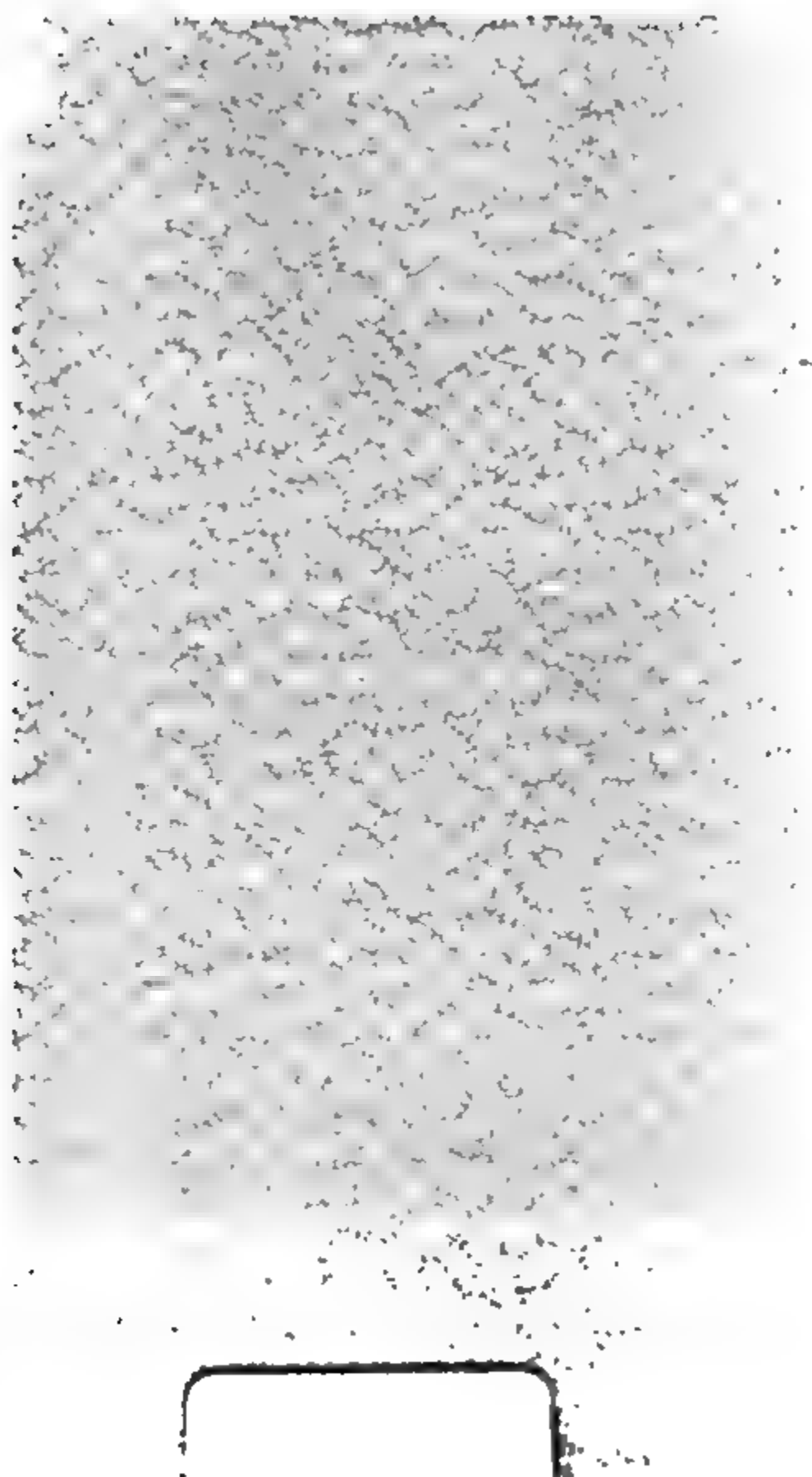
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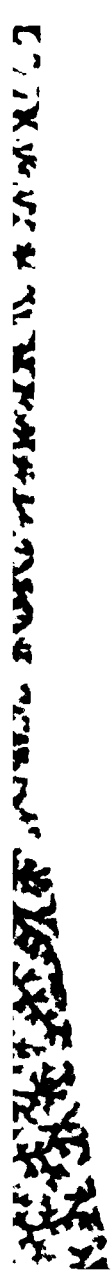
TO THE RIGHT HONOURABLE  
**JAMES,**  
EARL of ABINGTON,  
Baron NORREYS, of RICOTT:  
*Their MAJESTIES L<sup>d</sup> Lieutenant*  
*of OXFORDSHIRE.*

MY LORD,

**I** Should not have presum'd to  
have prefix'd so Great a  
Name to so mean a Work,  
had I not been sufficiently  
assur'd that Candour and Good-  
ness, are not the least of those  
Excellent Qualities, which have  
acquir'd You the Love and Esteem  
of all that have the Honour to  
know You. 'Tis this Considera-  
tion, join'd with the Experience  
of Your Lordship's former Fa-  
vours, which rais'd me to the Con-  
fidence of expressing my Obliga-  
tions to Your Honour, by dedica-  
ting











## THE EPISTLE DEDICATORY.

ting not so much the following Sheets, as My Self, the Compiler of them, to Your Lordship's Service. But I am afraid both the Piece and its Author, are so inconsiderable in themselves, and so unworthy of Your Lordship's Eye & Regard; that my Offering will seem to most Men, to have more of Presumption than Gratitude in it. ~~And truly,~~ MY LORD, I am so sensible of the Objection, That tho' I would willingly shroud myself under Your Lordship's Patronage, yet I dare not in the least implore it for the Essay itself; which hath so many faults, that some may be apt to censure the whole Undertaking as an unpardonable One: and I am unwilling that Your Lordship's Name should be used, in the defence of a Trifle, which it might have

## THE EPISTLE DEDICATORY.

have I perhaps more for the Author's Credit to have conceal'd than publish'd.

And now having said thus much in Excuse of my self, I must confess I was never under a greater Temptation, to say something, according to the Modern Custome of Dedications, in Praise of Your L<sup>y</sup>; but that I fear I should need another kind of Apology, should I attempt to give a Character of Your Personal Worth: and Excellency; or enlarge upon those Eminent Services, with which You have oblig'd both Your Prince and Country, in the most hazardous Tryals of Your Loyalty & Affection to each, when either the Rights of the Crown, or the Liberties of the People call'd for Your Assistance: Your Lordship being still one of the First, that was content to have these Your Obligations

## THE EPISTLE DEDICATORY.

tions cancell'd and forgotten; and  
who never suffer'd either the Ca  
resses of the Court, or the Applause  
of the Populace, to tempt You from  
Your Duty, or Your Post: But having  
adorn'd the Great Office You under  
took, and nobly defended the Re  
ligion You profess'd, (by steering be  
twixt the hot blasts of Zeal, & the  
colder calms of Indifferency) To  
generously declin'd to make Your  
Services appear mercenary, or by  
raising Your Self to a higher Sta  
tion, give the World occasion to su  
spect that You courted Virtue and  
Religion for any other than their  
own Rewards: Which that Your  
Lordship may happily enjoy is the  
Constant and Affectionate Wish of

YOUR LORDSHIP'S

Most Oblig'd Faithful and  
Humble Servant,

GERARD LANGBAIN

---

## The PREFACE.

**M**Y former *Catalogue of Plays*, in spite of the Malice and poor Designs of some of the *Poets*, and their Agents, to destroy its Reputation, (by printing a Spurious Title-page, and an uncorrected Preface) has notwithstanding found so kind a Reception from the Generality of Unbiass'd Judges; that I thought my self oblig'd by Gratitude, as well as Promise, to revise it: tho' it were only to purge it of those *Errata's* contracted in the former Edition. I am so far from relenting what I have enterpris'd, (as some have been pleas'd to report) that I am only sorry that my Power is not equal to the Zeal I have for the Memory of those Illustrious Authors, the *Classicks*, as well as those later Writers of our own Nation, Mr *Shakespear*, *Fletcher*, *Johnson* *Cowley*, &c. that I might be capable of doing them better Service, in vindicating their Fame, and in exposing our Modern *Plagiaries*, by detecting *Part of* their *fts.* I say *Part*, because I cannot possibly have trac'd them



## The Preface.

in *All*: And having no *Partners* in my Discovery, it cannot be expected but that many things will escape my Observation. However, this may serve for a Hint to others; who being better vers'd in Books may build upon the Foundation which is here laid. And who ever peruses the following Sheets, will find the Observation of *Paulus Jovius*, to be very applicable to most of the Poets of this Age; *Castro alios, ut Libros suos per se grates, alieno adipe suffarciant*.

But how just soever my Design may seem to unprejudic'd *Readers*, I must expect to be loudly exclaim'd against, if not openly assaulted by those *Poets*, who may think themselves injur'd in their Reputation by the following *Remarks*: But I am already prepar'd for the worst; having learnt from the Author of *Absalom and Achitophel* (\*), 'That how honest soever the Design be, he who draws his Pen for 'One Party, must expect to make Enemies of the *Other*; and every Man is 'Knave or an Ass to the contrary side. I shall therefore leave the *Poets* to their own Management, whilst I address my self to my disingag'd *Reader*; whom I hope to find

---

(\*) In the Epistle.

## Preface.

Favour to One who aims only at his  
Diversions, and intends never to trouble  
the World again on this Subject.

I have endeavour'd to make this *Piece*  
as useful as the Subject would bear, or my  
Abilities reach; and I am almost confi-  
dent, that they who were satisfied with  
my former *Catalogue*, will be much more  
favourable to *This Account of the Drama-  
tick Poets*: since they will find *This* so dif-  
ferent from *That*, both in Form and Mat-  
ter, that it may justly be stil'd *A New  
Book*.

In the First place then I have given a  
succinct Account of the Time in which  
most of the Ancient *Poets* liv'd; the place  
of their Nativity, Quality, Death, Writ-  
ings, &c. in a larger manner than either  
*Mr. Philips* or *Mr. Winstanley*; and have  
collected all the material Passages of their  
Lives, which I found scattered in *Doctor  
Fuller, Lloyd, & Wood, &c.* into One Vo-  
lume, for the greater Ease of the *Rea-  
der*, and Advantage to the Work. I  
have not indeed always cited my Autho-  
rities, to avoid loading the Page; tho' I  
here once for all make my publick Ac-  
knowledgment to the Fore-mention'd, as  
well as to other worthy Writers, to whom I  
have

## *The Preface.*

have been oblig'd in the compiling of this *Treatise*. Neither have I omitted to apply my self to several Persons now living for Information, some of which promised me great matters; which occasioned deferring the Publication for some time but I found that the *Memoires* I expected from *London*, were like to arrive with Cardinal *Perron's* Manuscripts from *Rome* which he was to make use of in his Virgation of *Henry le Grand*: and that should I have stay'd for the completion of the Promises, the *Louvre* would have soon been finish'd than my *Book*.

Secondly, I have in this Edition, given the *Reader* a large Account of the Title page of each Play which I have seen. the *Double* Titles; the Place where and the Date when printed, and the Person whom Dedicated; with other Observations, which might *obiter* occur or refer more immediately to each Play.

Thirdly, As to those Plays founded on History, instead of One or Two, (as formerly) I have cited most of the Historians that have treated on that Subject, that the *Reader* might compare the Play, with the Original Story. I have not mentioned so many Authors, out of hopes of be-

## *The Preface.*

ted Industrious, or to beget an Opinion in the World of my Reading: Tho' Ingenious Author observes \*, ' This nor possesteth many Men, that brag many Books Coming under their Discrepancy: as if not only with the *Mice* they crept through the Crannies of all Libraries; but also with the *Moths*, had betwixt the Leaves of all Treatises lain. I am so far from affecting *Title-ving*, in which every *Bookseller* would soon excel me, that I am willing to acknowledge to the *Reader*, that I am owing to the Compendious Collections of *Strabo* and *Chronologers*, for their Directions, to find any Story or Action in the original Author; and therefore shall account it no lessening to my Reputation to be cited in *Calvisius*, *Spondanus*, *Lloyd*, *Morley* and the like.

Further, As to the *Drammas*, which are founded on Romances or Foreign Plays, I have much enlarg'd my *Remarks*; have employ'd a great part (if not too much) of my Time in reading Plays and Novels, in several Languages; by which means I discovered many more Thefts than in the former Catalogue; and have

## *The Preface.*

(for the *Readers* Ease, as well as my own Vindication) cited the particulars of each Plagiary, to obviate an Objection of a certain *Poet*, who professes he has not stolen half of what *I then* accused him of.

What Reception this *Piece* may find in the World, I am not very solicitous, nor greatly concern'd: since (as the Judicious *Sr. Robert Howard* has observ'd \*) 'Things of this Nature, tho' never so Excellent, or never so Mean, have seldome prov'd the Foundation of Men's *New built Fortunes*, or the Ruine of their *Old*. I am so far from valuing my self upon this Performance, that if there be any thing in it worth Commendation, the *Poets* are at liberty to father it upon whom they please, or claim it as their own, without my taking any offence at it: And if I can but be so happy as to obtain a Pardon from the more solid part of Mankind, for having mis-spent my Time in these *Lighter Studies*, I promise for the future, to imploy my self on Subjects of more Weight and Importance.

---

(\*) *Pref. to a Plays Fol.*

**GER. LANGB AINE.**

## THE AUTHORS NAMES.

<b>A.</b>		<i>Richard</i> Carpenter.	59
<i>Edw.</i> Alexander		<i>Will.</i> Garthwright.	51
<i>E. of</i> Sterline.	1	<i>Rob.</i> Chamberlain.	54
<i>Armin.</i>	6	<i>Will.</i> Chamberlain.	56
<b>B.</b>		<i>George</i> Chapman.	57
<i>Baily.</i>	6	<i>Sir Aston</i> Cockair.	67
<i>Blackcroft.</i>	6	<i>Edward</i> Cook.	71
<i>Blks.</i>	7	<i>John</i> Cook.	72
<i>Barnes.</i>	9	<i>John</i> Corey.	73
<i>Baron.</i>	10	<i>Charles</i> Cotton.	74
<i>Barrey.</i>	14	<i>Abraham</i> Cowley.	77
<i>Beaumont.</i>	14	<i>Robert</i> Cox.	89
<i>W.</i> Bedloe.	15	<i>John</i> Crown.	90
<i>Van</i> Behn.	17	<b>D.</b>	
<i>rec.</i> Belchier.	24	<i>John</i> Dancer.	97
<i>Bernard.</i>	24	<i>Samuel</i> Daniel.	100
<i>E. Orrery.</i>	27	<i>Dr. Ch.</i> Davenant.	116
<i>W.</i> Boothby.	26	<i>Sr. Will.</i> Davenant.	106
<i>Brandon.</i>	30	<i>Robert</i> Davenport.	116
<i>Brewer.</i>	30	<i>Robert</i> Dabourn.	117
<i>der</i> Brome.	31	<i>John</i> Day.	118
<i>Brome.</i>	33	<i>Thomas</i> Decker.	121
<i>ord</i> Brook.	38	<i>Sr. John</i> Denham.	125
<i>Burkhead.</i>	41	<i>John</i> Dover.	129
<i>Burnel.</i>	42	<i>John</i> Dryden.	130
<b>C.</b>		<i>Thomas</i> Duffet.	177
<i>Wm.</i> Carew.	43	<i>Thomas</i> Durfey.	179
<i>Carew.</i>	43	<b>E.</b>	
<i>ick</i> Carlell.	45	<i>Edw.</i> Eccleston.	185
<i>Carlisle</i>	49	<i>Sr. Geo.</i> Etheridge.	186

**F.**

# The Authors Names.

<b>F.</b>		<i>James Howel.</i>	2
<i>Sr. Fr. Fane, Jun.</i>	188	<i>I.</i>	
<i>Sr. Rich. Franshaw.</i>	190	<i>Thomas Jevorn.</i>	28
<i>L. Visc. Falkland.</i>	197	<i>Thomas Ingeland.</i>	28
<i>Nathaniel Field.</i>	198	<i>Benjamin Johnson.</i>	28
<i>Richard Fleknoe.</i>	199	<i>Thomas Jordan.</i>	28
<i>John Fletcher.</i>	203	<i>William Joyner.</i>	30
<i>John Ford.</i>	219	<b>K.</b>	
<i>Thomas Ford.</i>	221	<i>Henry Killegrew.</i>	30
<i>John Fountain.</i>	223	<i>Thomas Killegrew.</i>	30
<i>Abraham Fraunce.</i>	223	<i>Sr. Will. Killegrew.</i>	30
<i>Sr. Ralph Freeman.</i>	226	<i>Thomas Kirke.</i>	30
<i>Ulpian Fulwel.</i>	227	<i>Ralph Knevet.</i>	30
<b>G.</b>		<i>Thomas Kyd.</i>	30
<i>George Gascoigne.</i>	228	<b>L.</b>	
<i>Henry Glapthorn.</i>	231	<i>John Lacy.</i>	30
<i>Thomas Goff.</i>	233	<i>John Leanard.</i>	30
<i>Robert Gomersal.</i>	237	<i>Nathaniel Lee.</i>	30
<i>Franc. Goldsmith.</i>	238	<i>John Lilly.</i>	30
<i>Alex. Green.</i>	241	<i>Thomas Lodge.</i>	30
<i>Robert Green.</i>	241	<i>Sr. William Lower.</i>	30
<b>H.</b>		<i>Thomas Lupon.</i>	30
<i>Will. Habington.</i>	243	<b>M.</b>	
<i>Peter Hauslead.</i>	244	<i>Lewis Machin.</i>	30
<i>Richard Head.</i>	246	<i>John Maidwell.</i>	30
<i>Will. Hemmings.</i>	247	<i>Dr. Jasper Main.</i>	30
<i>Jasper Heywood.</i>	248	<i>Cosmo Manuch.</i>	30
<i>John Heywood.</i>	253	<i>Gervase Markham.</i>	30
<i>Thomas Heywood.</i>	256	<i>Christoph. Marloe.</i>	30
<i>Barten Hollyday.</i>	270	<i>Shakerley Marmion.</i>	30
<i>Charles Hool.</i>	272	<i>John Marston.</i>	30
<i>Edw. Howard.</i>	274	<i>John Mason.</i>	30
<i>James Howard.</i>	275	<i>Phil. Massinger.</i>	30
<i>Sr. Rob. Howard.</i>	276	<i>Thomas May.</i>	30
		<b>Ro.</b>	



# The Authors Names.

Lead.	365	Thomas Rawlins.	424
Medbourn	366	Edward Rover.	425
Meriton.	367	Nath. Richards.	426
Idleton	370	William Rider.	427
lton.	375	William Rowley.	428
ountague.	377	Samuel Rowley.	430
untfort.	378	Joseph Rutter.	431
A.		Thomas Rymes.	433
Nabbes.	379	S.	
Nath.	382	Tho. St. Serf.	434
evile.	43	William Sampson.	435
evile.	384	George Sandys.	436
Newcastle.	385	Charles Saunders.	438
ewcastle.	399	Elkanah Settle.	439
Newton.	394	Tho. Shadwell.	442
Nuce.	395	Will. Shakespear.	453
O.		Lewis Sharpe.	469
Otway.	395	Edw. Sharpham.	470
P.		S. Shepheard.	471
lsgrave.	400	Ed. Sherbourn.	472
Peel.	401	Tho. Shipman.	473
embroke.	402	Hen. Shirley.	Ibid.
th. Philips.	403	James Shirley.	474
rdage.	406	Sir Charles Sidley.	485
Porter.	Ib.	John Smith.	488
Porter.	407	Will. Smith.	Ibid.
Powel.	Ib.	Tho. Southern.	489
Preston.	408	Tho. Stanley.	Ibid.
restwith.	409	Sir Rob. Stapleton.	491
Q.		John Stephens.	492
Quarles.	409	Will. Strode.	Ibid.
R.		John Studley.	494
Randolph.	411	Sir John Suckling.	496
avenscroft.	417	Gilbert Swinhoe.	499
		Na.	

## The Author's Names.

<b>T.</b>		<i>Will. Wayer.</i>
<i>Nathaniel Tate,</i>	500	<i>R. Weaver.</i>
<i>John Tateham.</i>	502	<i>John Webster.</i>
<i>Robert Taylour.</i>	503	<i>John Watfon</i>
<i>Tho. Thomson.</i>	<i>Ibid.</i>	<i>-----Whitaker.</i>
<i>Rich. Trott.</i>	504	<i>Dr. Rob. Wild.</i>
<i>Rich. Tuke.</i>	<i>Ibid.</i>	<i>Leon. Willan.</i>
<i>Coll. S. Tuke.</i>	505	<i>George Wilkins.</i>
<i>Cyril Turneur.</i>	<i>Ibid.</i>	<i>Rob. Wilmot.</i>
<i>John Tutchin,</i>	506	<i>John Wilfon.</i>
<b>W.</b>		<i>Rob. Wright</i>
<i>Lewis Wager.</i>	506	<i>Will. Wytcherley.</i>
<i>Edm. Waller.</i>	507	<b>T.</b>
<i>Geo. Wapul.</i>	508	<i>Rob. Yarrington.</i>

## The Names of the Authors the APPENDIX.

*Joseph Harris.*  
*Tho. Sackvile, and Tho. Norton.*  
*Mr. Wilson.*

A N

## A C C O U N T

O F T H E

Dramatick Poets.

A.

William ALEXANDER, Earl  
of *Sterline*.

**O**UR Alphabet begins with this worthy Nobleman, who was a *Scot* by Birth; and liv'd in the Time of King *James* the First of *England*, and the Sixth of *Scotland*. All that I am able to acquaint my Readers with, concerning his private Affairs, or Family, is only this short account; that he was much in Favour with his Sovereign, and Father to the present Earl of *Sterline*.

The Occasion of his being mention'd in our Catalogue, is, from *four Monarobick Tragedies*, (as he styles them,) which are in Print under his Name, viz. *The Alexandrian Tragedy*, *Crasus*, *Darius*, and *Julius Caesar*.

These Plays seem to be writ. with great

A

Judg.

Judgment, and (if I mistake not) the Author has propos'd the Ancients, for his Pattern by bringing in the *Chorus* between the Acts. They are grave, and sententious, throughout like the Tragedies of *Seneca*; and yet when the softer, and more tender Passions are touch'd they seem as moving, as the Plays so much in vogue with the Ladies of this Age. The greatest objection that I know against them is the Choice the Author has made of his Verse, which is alternate, like the *Quatrain* of the French Poet *Pibrach*; or *Sr. William Davenant's* Heroick Poem, call'd *Gondibert*. This measure of Verse has lately been found fault with by an Eminent Critick (\*) notwithstanding what *Sr. William* (b) has urg'd in its Defence. I shall not pretend to decide the Controversy, but leave it to my Reader to peruse both their Arguments at leisure. I may possibly be objected that his Style is impure, but as the Author has already pleaded his Country, (c) so he ought to be excus'd by all English Criticks, having given the preference to our Tongue, as exceeding the *Scottish Dialect*, both in Elegance and Perfection. His Tragedies, are all of them founded on History, and he has so strictly ty'd himself to it, that even his *Episodes*, (which usually, are the sole Invention of every Author) are founded on Truth likewise.

The *Alexandrian Tragedy* is a proof of this

---

(a) Mr. Rymer's Pref. to Rapin's Hist. Quon. on Aristotle's Treatise of Poetry. (b) Preface to *Gondibert*. (c) Epistle to *Darius* 40. Edit. Lening. 1603.

for after the First *Act*, which is wholly employed by *Alexander's Ghost* (possibly in imitation of *Seneca's Thyestes* :) the rest of the Play is wholly circumscrib'd by History. The Play is built upon the Differences about the Succession, that arose between *Alexander's* Captains after his Decease. The Second *Act* begins with the Council held by *Perdiccas*, *Meleager*, and the rest of the Commanders. The Author has chiefly followed *Q. Curtius lib. 10. cap. 6. & seq.* and *Justin lib. 13.* But there are other Authors that have toucht upon this Story, as well Annalists as Historians; which for the Reader's satisfaction I shall set down. Such are, *Diodorus Siculus lib. 18. Orosius lib. 3. cap. 21. Josephus lib. 12. cap. 1. Appian de Bellis Syriacis. ----- Saliani Annales Ecclesiastici A. M. 3730. Num. 30. &c. Torniel. A. M. 3730. N. 5. &c. Raleigh's Hist. lib. 4. c. 3. Heylin's Hist. of Greece, Howell, &c.*

*Cræsus*, is chiefly borrow'd from *Herodotus*, see *lib. 1. sive Clio.* You may consult likewise, *Justin lib. 1. cap. 7. Plutarch's Life of Solon*, see besides *Salian. Torniel. A. M. 3510.* In the Fifth *Act* there is an Episode of *Abradates*, and *Pantaea*, which the Author has copied from *Xenophon's Cyropaideia*, Or the Life and Institution of *Cyrus*, *Lib. 7.* and the Ingenious *Scudery* has built upon this Foundation, in that diverting Romance, call'd *Grand Cyrus*, see Part 5. Book 1. I leave it to the Readers, which Romance is best, the Copy, or the Original.

*Darius*, was the first Present our Author

made the world, at which time he was *L Menstrie*. He printed this Tragedy at *E borough*, in quarto 1603. and dedicated it to *James VI*, by a Copy of three Stanzas. It first compos'd in a mixt *Dialect* of English Scotch, and even then, was commended by Copies of Verses. The Author has since lished and corrected much of his Native Language, and even the Play it self is alter'd; tis now reprinted with the Rest of his Works. For the Plot of this Play, read *Q. Curtius*, 3, 4, and 5. and *Justin*, lib. 11. cap. 5. &c. besides *Diodorus* lib. 17. *Arrian de Expedit Alexandri* lib. 2. *Platarch's* Life of *Alexander Saliar*. *A. M.* 2719. &c.

*Julius Caesar* is founded on History, and Reader may find many Authors that give account of his Actions, particularly *Pluta* and *Suetonius*, each of which writ his I See besides *Appian de Bellis Civitibus*, lib. 4. cap. 2. *Saliar*, *Torniel*. &c.

Besides these Plays, he writ several ot Poems, of a different Species, viz. *Dooms* for the great day of the Lord's Judgment Poem divided into Twelve Books, which Author calls Hours. *A Parænesis to Prince Henry*, who dying before it was publish'd. dedicated it to Prince *Charles*, afterwards King and Martyr. *Jonathan*, an Heroick Poem tended; but the first Book only extant. writ all these Poems in the *Ottavo Rima* *Tasso*, or, as *Michael Drayton* calls it, (d) *Stanza of Eight Lines; Six interwoven, as*

(d) *Epistle to Barons Wars.*

Con

*sonnet in Base.* I shall leave their Excellency  
to the judgment of Critics, who may view  
them at leisure; his Plays and Poems being all  
rinted together in Folio, under the Title of  
*Recreations with the Muses*; printed at Lond.  
.637, and dedicated to His Sacred Majesty K.  
*Charles the First*, of Blessed Memory.

This being all the Account I am able to give  
of our Author and his Works, I must have  
recourse to an old Copy of Verses stiled *The*  
*Censure of the Poets*, which tho' mean in them-  
selves, shew the Opinion the unknown Author  
had of our Poet: Part of which Copy take as  
follows;

*So Scotland sent us O'ther for our own :  
That Man whose Name I even would have known  
To stand by mine, that most Ingenious Knight,  
My Alexander; to whom in his right  
I want extreemly, yet in speaking thus;  
I do but shew that Love that was 'twixt us,  
And not his Numbers, which were brave, & high,  
So like his Mind was his clear Poesy.*

I have likewise seen an Anagram, written  
by One Mr. *William Quin*, on our Author's  
Name, which being short I will transcribe.

GULIELMUS ALEXANDER,

*Anagramma.*

I, LARGUS MELLE EXUNDA.

*Tetrasticon.*

*Cum tibi det Genius, Musa, ingeniumq; Poësis  
Floribus é variis Attica mella legas ;  
I, largus melle exunda. Mellitaq; funde  
Carmina : sic facias nomine fata jubent,*

A ;

Robert



**Robert ARMIN.**

The Author of a Play called *The Maids o Moor-clack*; stiled in former Catalogues, a History. I am able to give no Account either of the Author, or his Play, having no knowledge of either. All that I can say, is that I have seen a Book written by one of the same Name, called *A Discourse of Elizabeth Caldwell, who with some other accomplices, attempted to poyson her husband.* This Book is in quarto, printed in London 1604.

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**B.****Abraham BAILY.**

**A** Gentleman of whom I can give no other Information, than that he has extant a Play called *The Spightful Sister*, printed in 40 but where or when, I am not able to give an Account; the Title-page, Dedication and Preface ( if there be any ) being deficient in my Copy. But if I may be permitted to speak my Sentiments of the Play it self, I believe the Author has stollen neither his Characters nor Language from any other; and I presume, those that have read the Character of My Lord Occa. in particular; *Winifred*, and the rest in general will be of my opinion.

**John BANCROFT.**

A Gentleman, who is the Author of a Tragedy called *Sertorius*, acted at the Theatre  
*Roya*

*Royal* by their *Majesties* Servants; printed in quarto *Lond.* 1679. 'Tis dedicated to *Captain Richard Savage*; and the Epilogue was writ by *Mr. Ravenscroft*. The *Elder Corneille* has writ a Play on the same subject, which I have read; but shall leave it to the decision of better judgments to determine which is best. Those who would read the foundation of this Play may consult *Plutarch's* Life of *Sertorius*: *Velleius Paterculus* lib. 2. *Florus* lib. 2.c. 22. &c.

## John BANKS.

A Person now living, and if I mistake not, a Member of the Honourable Society of *New-Inn*: One whose Genius to *Poetry* led him to make several Attempts on the Stage, with different success: but of whom I may say with justice, that if he be not accounted a Poet of the first form, yet he bears up with his Contemporaries of the second. His Genius lays wholly to Tragedy; and he has had the Fortune to please the fair Sex in the *Earl of Essex*, and *Anna Bullen*. He has five Plays in print, of which in their Alphabetical Order.

*Destruction of Troy*, a Tragedy, acted at his Royal Highness the *Duke's* Theatre, printed in quarto *Lond.* 1679. and dedicated to the Right Honourable the Lady *Katherine Roas*. If this Play fall short of *Shakspear's* *Troilus* and *Cressida*, at least it surpasses *Heywood's* *Iron Age*; and how unkind soever the Criticks were to it, I believe they have seen worse Tragedies on the Stage. Various are the Authors that have toucht on this subject, as *Homer*, *Virgil*,

*Ovid*, &c. but none more fully than *Dares Igius*, and *Dictys Cretensis*: though Learned Men suppose those pieces we have under those Names, to be spurious: yet *Natalis Comes* turned *Dares* into Latin Verse: and our Countryman *Lydgate* into old *English* Metre.

*Island Queens, or The Death of Mary Queen of Scotland*, a Tragedy; published only in defence of the Author and the Play, against some taken Censures occasioned by its being prohibited the Stage, printed in Quarto *Lond.* 1677. and dedicated to the Illustrious Princess, the Dutchess of *Norfolk*. Most Historians of those Times have written her Story, as well foreign reigners, as our own: See *Buchanan*, *Speer*, the Reign of *Q. Elizabeth*, *Camden*, *Duchess Brantome's* Memoirs, *Causin's Holy Court*. even Writers of Romances have thought her Story an ornament to their Work; witness Princess *Cloria*, where part 2. her Story is distinctly related, and she portrayed under the title of *Minerva Queen of Mysia*.

*Rival Kings, or The Loves of Oroondate and Statira*; a Tragedy in Heroick Verse, acted at the *Theatre-Royal*; printed in quarto 1677. dedicated to the Right Honourable the Lady *Katherine Herbert*. The Play is founded chiefly on *Cassandra*, a famed Romance in Folio. For what concerns *Alexander*, I refer you to *Lucan*, and *Justin*.

*Vertue betrayed, or Anna Bullen*; a Tragedy acted at his Royal Highness the *Duke's Theatre* printed in quarto *Lond.* 1682. and dedicated to the Illustrious Princess *Elizabeth Dutchess*

*Somerſet*. The Author has followed a little Novel tranſlated from the *French*, and called The Novels of *Elizabeth* Queen of *England*, containing the Hiſtory of Queen *Ann Bullen*. For the Story, moſt of our Chronicles relate it: See *Speed's Chron.* in the Reign of *Hen. VIII.* Ld. *Herbert, Duchefne, Dr. Burnet's Hiſt. Reform.* Book the 2. &c.

*Unhappy Favourite, or The Earl of Eſſex*; a Tragedy, acted at the *Theatre-Royal* by their *Majeſties* Servants; printed in quarto *London* 1682. and dedicated to the moſt High and moſt Illuſtrious Princeſs the Lady *Ann*, Daughteſs to his Royal-Highneſs (the preſent Princeſs of *Denmark*.) This Play was acted with good ſucceſs: The Prologue and Epilogue were written by Mr. *Dryden*: and the play it ſelf founded on a Novel called, The Secret Hiſtory of the moſt Renowned Queen *Elizabeth*, and the Earl of *Eſſex*; printed in 12<sup>o</sup>. *Lond.* 1680. For the true Story, ſee *Cambden's Elizabeth, Speed, Duchefne, Stow, Baker, &c.* in the Reign of Queen *Elizabeth*. There have been two *French* Plays, one by *Monſieur Calpranede*; the other by the *Younger Corneille*; which I have read, and am of opinion, that the *Engliſh* play is not ſhort of the *French*, notwithstanding the high commendations given it by the *Mercury Gallant*, *January* 1687.

## Barnaby BARNES.

This Perſon lived in the Reign of K. *James the Firſt*: and writ a Play called *The Devil's Char-*

*Charter*, a Tragedy, containing the Life & Death of Pope *Alexander the VI.* play'd before the King's Majesty, upon *Candlemas Night* by his Majesty's Servants; printed in *quarto Lond.* 1607. and dedicated to the Honour and his very dear Friends, Sir *W. Herbert*, Sir *W. Pope* Knights, Associates in the Noble Order of the *Bath*.

This Tragedy seems to be written in imitation of *Shakspear's* old Play of *Pericles Prince of Tyre*: for as *Shakspear* raises *Gower*, an *English-Bard*, for his Interlocutor or Introduction, in that Play; so this Author revives *Giucardine* for the same design. This was the common practice of the Poets of the last Age, *Shakspear*, *Heywood*, &c. at which time they frequently introduced *dumb Shews*, which were much with the Spectators of those times.

'Tis evident the Author followed *Guiccardine*, who has largely treated of this Pope, his History of the Wars of *Italy*; see the first six Books. Other Authors have likewise treated of him, as *Du Preau*, *Hist. de l'Estat & des Loix de l'Eglise*, tom. 2. p. 293. & seq. *Vollaterran* tit. 22. sub fine, *Massonius de Gestis Pontificum Romanorum*, &c.

This Author has extant besides, four Books of *Offices* about Princes, how they ought to be administr'd, printed fol. *Lond.* 1606.

Robert BARON, *Esq;*

This Author was a young Gentleman, bred first at *Cambridge*, and afterwards brought up in the worthy Society of *Grays-Inn*: During his abode there, he writ a Romance called *The*

*prim Academy*, printed octavo *Lond.* 1647. H dedicated it to the famous Traveller Mr. *James Howell*, in particular, and to the Ladies and Gentlewomen of *England*, in general. In his Romance, are included two Dramaticks, which Mr. *Kirkman* has inserted in his Catalogue tho' they are not entire Tracts of themselves; nor of any signal Eminence; but since they have been mention'd in former Catalogues, shall not omit them.

*Deorum Dona*, a Masque presented before *Flaminius* and *Clorinda*, King and Queen of *Cyprus*, at their Regal Palace in *Nicosia*. Part of this piece is borrow'd from Mr. *Waller's* Poem to the King on his Navy.

*Gripus and Hegio*, or *The Passionate Lovers* a Pastoral, acted by the Lady *Julio's* Servants for the Entertainment of *Flaminius*. This Play consists but of three Acts, and is borrow'd very much from *Waller's* Poems, and *Webster's* Dutchess of *Malfy*; which is excusable only on the account of the Author's Youth, he being but 17 Years of age, when he compos'd that Romance, which was the reason that it was so highly commended by twelve Copies of Verse writ by his Friends, and printed with his Book

*Mirza*, a Tragedy, really acted in *Persia*, in the last Age: Illustrated with Historical Annotations, printed octavo *Lond.* and dedicated to his Majesty, by a Copy of Verses. This Play is much beyond either of the former, and has the repute of a good Play. It is commended by five Copies of Verses, written by the Author's *Cambridge-Friends*. On this very Subject, the fa

famous *Denham*, had before writ a Play called *The Sophy*, 'Tho' our Author (a) had finished 'three compleat Acts of this Tragedy, before he 'saw that; nor was he then discouraged, seeing 'the most Ingenious *Author* of that, has made his 'seem quite another Story from this. Mr. *Baron* has follow'd not only the Honourable Sr. *Thomas Herbert's* printed Account in his Travels, but likewise made use of a Manuscript Letter, which Sr. *Dodmore Cotton*, (Embassador to *Abbas* King of *Persia*, from King *Charles* the First in the Year 1626.) sent to a Friend of his in *Cambridge*, according to which Letter, he prosecuted the Story throughout.

The Author seems to have propos'd for his pattern the famous *Catiline*, writ by *Ben. Johnson*: and has in several places not only hit the model of his Scenes: but even imitated the Language tolerably, for a young Writer. Whoever pleases to compare the *Ghost* of *Emirhamze-mirza*, with that of *Scilla*, may easily see his Imitation, but that being too long to transcribe, I shall set down the first words of *Catiline*, in that admirable Play; and afterwards those of *Abbas*, and then submit my opinion to my Reader's judgment.

*Catiline*, Act first.

*It is decreed: Nor shall thy fate, O Rome  
Resist my Vow. Though hills were set on hills,  
And seas met seas, to guard thee; I would thro':  
I'll plough up Rocks, steep as the Alps, in dust:  
And lave the Tyrhene waters into clouds;  
But I would reach thy head, thy head, proud City.*

---

(a) Epistle to the Reader.

*Mirza, Act first.*

*The vow is made, nor shall thy flattering Fate,  
O Mirza, contradict it; though thy Troops  
Stood like a wall about thee, nay tho' Jove  
Press all the gods to guard thee, and should arm  
Them every one with thunder, I would through:  
I'll tear the groundfells of thy Towers up;  
And make their nodding Spires kiss the centre;  
But I will reach thy heart, thy heart, proud  
[Victor.*

This is the first Author taken notice of, either by Mr. Phillips. (b) in his *Theatrum Poetarum*, or his Transcriber Mr. Winstanley, in his *Lives of the English Poets*: (c) and though neither of them give any other Account of our Author, but what they collected from my former Catalogue printed, 1680. yet through a mistake in the method of that Catalogue, they have ascrib'd many *Anonymous* Plays to the foregoing Writers, which belonged not to them: and thus have committed mistakes in almost all the Dramatick Writers they have handled, To give an Instance in this Author: they both ascribe to him *Don Quixote*, or *The Knight of the ill-favoured Countenance*, a Comedy; I know not whence they had their Intelligence: but I never heard or read any such Play, nor do I believe there is any other Book which bears that title, except the fam'd Romance, written by the admirable Pen of that famous *Spanish* Author, *Miguel de Cervantès*. They have likewise ascribed several other Dramatick Pièces to this Author, which I dare be confident, are

(b) pag. 160. (c) pag. 113.



not of his Writing; as *Dick Scorne*, *Destruction of Jerusalem*, *Marriage of Wit and Science*, *Masques*, and *Interludes*; and have omitted two other Pieces written by him. *viz. Poems*, octavo, and a Book intituled, *An Apology for Paris*. Neither do I believe Mr. *Phillips's* Account; that any of his Pieces appear'd on the Stage. I shall conclude all with the following Anagram, written by his Friend Mr. *John Quarles*, sometimes of *St. Peter's College* in *Cambridge*.

Ana- { ROBERTUS BARONUS. }  
 { RARUS AB ORBE NOTUS. } gram.

*Rarus, haud cuiquam peperit Natura secundum.*  
*Notus es, & scriptis (Baron) ab orbe tuis.*

## Lodowick BARREY.

An Author that liv'd in the middle of the Reign of King *James* the First: who writ a Play call'd *Ram-Alley*; or *Merry Tricks*, a Comedy, divers times heretofore Acted: by the Children of the Kings Revels; and printed in quarto, *Lond.* 1611. The Plot of *Will Small-shank's* decoying the Widow *Taffeta* into Marriage, is borrow'd (as I suppose) from the same Author; from whence *Kirkman* took the Story which is to be found in the *English Rogue*, Part the IV, Chap. 19. and is an Incident in other Plays besides this; particularly in *Killegrew's Parson's Wedding*.

Francis BEAUMONT. See *Fletcher*.

Cap-

## Captain William BEDLOE.

A Person so remarkable in this Nation not many years since, on the Account of the Popish Plot; that few are ignorant of his part of the discovery. I shall not pretend here, to give you an account of his Life, but refer you to that which was written by an Unknown Hand, intituled, *The Life and Death of Captain William Bedloe*, printed in octavo, Lond. 1681.

The Reason why we mention him in our Catalogue is, on account of a Play writ by him, called, *The Excommunicated Prince: or, The false Relick: a Tragedy Acted by his Holiness's Servants: being The Popish Plot, in a Play*, printed in folio, Lond. 1679. Dedicated to his Grace the Duke of Buckingham. I must confess, I was very desirous to read this Piece for the sake of the Title-page, and came to it with great expectations; but found them altogether frustrated, and only a Story which I had formerly read in Dr. Heylin's *Geography*, described in it. But afterwards when his Life came out, I was satisfied with the Account the Publisher gave of it: which for the Readers Information, and the Justification of the Deceased, I shall quote word for word.

(d). 'In the next place, I desire leave to  
'speak something of his *Dramatick Poem*, call'd  
'*The Excommunicated Prince*, or, *The False*  
'*Relick*. As to the worth of the Play, I down  
'my self so unskilful in Poetry, that I will  
'not rashly pretend to give my opinion of it.

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(d) See his *Life*, pag. 110.

' But that which I know, let me assert in its  
 ' vindication, viz. That it was both began and  
 ' finish'd in the space of two Months; which  
 ' every one must needs acknowledge was ~~but~~  
 ' very short time, considering the great busi-  
 ' ness that then more earnestly employ'd his  
 ' thoughts, which must necessarily be a weighty  
 ' clog to the ablest Muse. Whereas some of  
 ' the chiefest Poets of this Age have thought it  
 ' no disparagement to confess, that a correct  
 ' Play to be perfected, will require at least  
 ' twelve Months time. And I remember in  
 ' some Prologue, I think in that to the *Virago*,  
 ' I have read this Distick to the same purpose:

*A Play, like Ground, must a Year Falow lie,  
 Ere it can ripen to good Comedy.*

' This consider'd, (and it being the first  
 ' Essay he ever finish'd of this Nature) what  
 ' few mistakes are found in his Play, may be  
 ' easily excus'd. But besides its real faults, the  
 ' errors of the Press, and what it suffers thro'  
 ' the prejudice and malice of the Authors  
 ' Adversaries, I do not at all wonder if even  
 ' the most impartial Reader too, should look  
 ' severely on it, seeing he is promis'd in the  
 ' Title-page, what he can never find in the  
 ' Book. It would fain cozen him to believe  
 ' that he shall meet with the Popish Plot re-  
 ' presented in that Play, though I have heard  
 ' Mr. Bevilac often say he never intended any  
 ' such thing. The History he designed, may,  
 ' as I am inform'd, be read in several Authen-  
 ' tick Authors; but in *Heylin's Geography* I re-  
 ' member I met with it myself. So may many  
 ' that

that will peruse his History of *Georgia*. Mr. *Bedloe* well knew it was against his Interest so for to ridicule the Plot, as to compose a Play of it; and he had more judgment in Poetry, than to imagine that such a new thing would please in Tragedy. And least any one should suspect that his design did in the least incline that way, he writ an Epistle to assure his Reader of the contrary. Which the Stationer, (supposing under that pretence the Play would vend much better) thought it his interest to stifle, and added these words to the Title-page (*Being the Popish Plot in a Play*) without the Author's consent or knowledge.

### Mrs. Astræa BEHN.

A Person lately deceased, but whose Memory will be long fresh amongst the Lovers of Dramatick Poetry, as having been sufficiently Eminent not only for her Theatrical Performances, but several other Pieces both in Verse and Prose; which gain'd her an Esteem among the Wits, almost equal to that of the incomparable *Orinda*, Madam *Katharine Phillips* (of whom we shall speak hereafter). Her Plays are Sixteen in number, having therein exceeded any of the Poets of this Age, Sr. *William Davenant*, and Mr. *Dryden*, excepted. Most of her Comedies have had the good fortune to please: and tho' it must be confest that she has borrow'd very much, not only from her own Country Men, but likewise from the French Poets: yet it may be said in her behalf, that she has

often been forc'd to it through want: and borrow'd from others. Stores, rather of Ch than for want of, a fond of Wit of her o it having been formerly her unhappiness, t necessitated to write for Bread, as she has list to the world. (e) 'Tis also to her C mendation, that whatever she borrows she proves for the better: a Plea which our Laureat has not been asham'd to make us (f). If to this, her Sex may plead in her bel I doubt not but she will be allowed equal v several of our Poets her Contemporaries shall now give an Account of her Plays in Alphabetical Order, as follows: viz.

*Abdelazer, or The Moor's Revenge*; a Tragedy Acted at his Royal Highness the Duke of York's Theatre, printed in quarto, Lond. 1671. This Play is originally an old Play of Marlowe's, call'd *Lusts Dominion, or The Lascivious Queen* Tragedy written above forty years ago, printed in octavo, Lond. 1661. She has improv'd it throughout.

*Amorous Prince, or The Curious Husband* a Comedy Acted at his Royal Highness Duke of York's Theatre, printed in quarto, Lond. 1671. The Plot of *Antonio*, the curious Husband's, trying his Wives Chastity by his Friend *Alberto's* means, is founded on a Novel in the Romance of *Don Quixot*, call'd *The Curious Impertinent*: See Part 4. Ch. 6, 7. The *City Night-Cap* is founded on the first Story, tho' Mrs. Behn has much out-done it

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(e) Pref. to *Sir Patient Fancy*. (f) Pref. to *Mock Astrology*.

Play, and improv'd the Novel it self.

*City-Heiress*, or *Sir Timothy Treat-All*, a Comedy Acted at his Royal Highness his Theatre, printed in quarto, *Lond.* 1682. and Dedicated to the Right Honourable *Henry Earl of Shundel*, and Lord *Mowbray*. This Play had the luck to be well receiv'd in the Town: yet I cannot but take notice that most of the Characters are borrow'd; as those of *Sir Timothy Treat-all* and his Nephew, from *Sir Bounteous Progress*, and *Folly-wit*, in *Middleton's Mad World my Masters*: and those of *Sir Anthony Merrywell*, and his Nephew *Sir Charles*, from *Durazzo and Caldoro*, in *Massenger's Guardian*. Part of the Language in each Play is likewise transcrib'd. As for the Plot of *Sir Timothy's* endeavouring to supplant his Nephew of his Mistress, 'tis the same Design with other Plays, as *Ram-Alley*, and *Trick to Catch the Old One*.

*Dutch Lover*, a Comedy Acted at the Duke's Theatre, printed in quarto, *Lond.* 1673. The Plot of this Play is founded on a Spanish Romance, written by the ingenious *Don Francisco de las Coveras* stiled *Don Fenise*, see the Stories of *Eufemie*, and *Theodore*, *Don Jame*, and *Frederick*.

*Emperor of the Moon*, a Farce, Acted by Their Majesty's Servants, at the Queen's Theatre, printed in quarto, *Lond.* 1687. and Dedicated to the Lord Marquess of *Worcester*. This Farce was originally *Italian*, and Acted in *France* Eighty odd times without intermission; under the Title of *Harlequin l'Empereur*.

*pereur dans le Monde de la Lune*: but much alter'd, and adapted to our English Theatre.

*Forc'd Marriage*, or *The Jealous Bridegroom*, a Tragi-Comedy; Acted at his Highness the Duke of York's Theatre, and printed in quarto, *Lond.* 1671. This, if I mistake not, was the first Play that our Authress brought on the Stage.

*False Count*, or *A New Way to play an Old Game*, a Comedy Acted at the Duke's Theatre, and printed in quarto, *Lond.* 1682. The Hint of *Isabella* being deceiv'd by *Guillaume* the Chimney-sweeper, is borrow'd from *Molliere's Les Precieuses Ridicules*.

*Feign'd Courtezans*, or *a Night's Intrigue*, a Comedy, acted at the Duke's Theatre, printed in quarto, *Lond.* 1679. and Dedicated to Mrs. *Ellen Guin*. This Comedy I take to be One of the best she has written.

*Lucky Chance*, or *an Alderman's Bargain*; a Comedy acted by Their Majesties Servants, printed 4<sup>o</sup>, *Lond.* 1687. and Dedicated to the R<sup>t</sup> Hon<sup>ble</sup> *Laurence L<sup>d</sup> Hyde*, E. of *Rocheſter*. Tho' some Criticks decry'd this Play, yet whoever will consult the Author's Preface, will find the Objections fully answer'd: however I muſt obſerve that the Incident of *Gayman's* enjoying the Lady *Fulbanck*, and taking her for the Devil, is copied from Mr. *Alexander Kickshaw* and the Lady *Aretina*, in the *Lady of Pleaſure*.

*Rover*, or *The Banish'd Cavaliers*, in Two parts, both of them Comedies, Acted at the Duke's Theatre, and printed in quarto, *Lond.* 1677, and 1681. the Second Part being Dedicated to his Royal Highness the Duke. These  
are

are the only Comedies, for the Theft of which, I condemn this ingenious Authoress; they being so excellent in their Original, that 'tis pity they should have been alter'd: and notwithstanding her Apology in the Postscript to the first part; I cannot acquit her of prevarication, since *Angelica* is not *the only stol'n Object*, as she calls it: she having borrow'd largely throughout. The truth is, the better to disguise her Theft, she has (as the ingenious *Scarron* observes of the Writers of Romances,) (*1*) *Flea'd the Eel by beginning at the Tail*; yet notwithstanding, what she has omitted of worth in her first part, she has taken into the second; and therefore could not justly call these Plays her own.

*Round-heads, or The good Old Cause*, a Comedy acted at the Duke's Theatre, printed in quarto, *Lond.* 1682. and Dedicated to the Most Illustrious Prince, *Henry Fitz-Roy*, Duke of *Grafton*. A great part of the Language of this Play, is borrow'd from *Tateham's Rump*, or *a Mirror of the Times*; but yet she has a better Title to this Play, than the former, having much improv'd the Humor of the *Round-heads*.

*Sr. Patient Fancy*, a Comedy Acted at the Duke's Theatre; printed in quarto, *Lond.* 1678. The Hint of *Sr. Patient Fancy*, is borrow'd from a French Play called *Le Malade imaginaire*: and the Characters of *Sr. Credulous Easy*, and his Groom *Curry*, are stol'n from *Sr. Amphibus* the *Cornish Knight*, and his Man *Trebasco* in *Brome's Play* called *The Damselle*.



*Town Fop*, or *St. Timothy Tawdry*,  
 medy, acted at his Royal Highness the  
 Theatre, printed in quarto; *Lond.* 1677  
 foundation of this Play, is a Comedy  
*George Wilkins*, call'd *The Miseries of*  
*Marriage*; from which not only the Ph  
 a great part of the Language is stol'n.

*Widow Ranter*, or *The History of E*  
*Virginia*, a Tragi-Comedy acted by Th  
 jesties Servants, printed in quarto; *Lond*  
 and dedicated to the Much Honored  
*Weldon* by G. F. a Friend to the Authr  
 whom this Play was publisht after her E  
 I refer the Reader to this Epistle for th  
 justification: only I cannot but observ  
 the Prologue was written Ten years si  
 publisht before Mr. *Shadwell's True L*  
 and if I mistake not the Epilogue is Q  
 wife. For the Story of *Bacon* I know no  
 that relates it, but his Catastrophe is t  
 on the known story of *Cassius*, who  
 by the Hand of his freed Man *Dandon*  
 lie'ing his Friend *Brutus* vanquished.

*King King*, or *The Mistake*, a Tr  
 medy acted at the Duke's Theatre, pri  
 quarto, *Lond.* 1683. and dedicated to  
 Gentleman her particular Friend, un  
 Name of *Philaster*. The Design of th  
 is borrow'd from Monsieur *Calpravede*  
*patra*, see the History of *Alcamenes a*  
*nalippa*, Part VIII.

Besides these Plays this Ingenious  
 has publisht several other Works, i  
 Verse and Prose. As a Collection of

in octavo, *Lond.* 1684. and a Collection of several Others in octavo, *Lond.* 1685. Another Volume in octavo, *Lond.* 1688. amongst all which are many of her own Compositions. Her several Versions from the *French* are commended by those who think themselves Judges of Wit; amongst which the chiefest are, *A Voyage to the Island of Love*; *Lycidas*, or *The Lover in Fashion*; and *The Lover's Watch*. These Pieces in the Original may be found in the second and third Tomes of *Le Recueil des Pièces Gallantes, en Prose & en Vers*, 8<sup>o</sup> *Paris* 1684. Those who will take the pains to compare them, will find the English rather Paraphrases, than just Translations: but which sufficiently shew the Fancy and excellent Abilities of our Authress.

She has written other Pieces in prose, which have had the fortune to please, as *The Love Letters between a Nobleman and his Sister*, in Three Volumes, octavo *Lond.* 1684. &c. Three Histories, printed in octavo, *Lond.* 1688. viz. *Oroonoko*, or *The Royal Slave*. *The fair Jilt*, or *Tarquin and Miranda*. *Agnes de Castro*, or *The Force of Generous Love*. There are two other small Novels under her Name, viz. *History of the Nun*, or *The fair Fore-breaker*, 12<sup>o</sup> *London* 1689. *The Lucky Mistake*, 12<sup>o</sup> *Lond.* 1689.

What Opinion the Wits of the Age had of her, may appear from several Copies of Verse written before her Translation of *Montfieur Bonnecorse's La Montre*, or *The Watch*: amongst whom Mr. Charles Cotton, who was no contemptible Poet, gives her the following Character.

*Some hands write some things well, are else where  
 But on all Theams your power is the same. [lame :  
 Of Buskin, and of Sock, you know the Pace ;  
 And tread in both with equal Skill and Grace.  
 But when you write of Love, Aitrea then  
 Love dips his Arrows, where you wet your Pen.  
 Such charming Lines did never Paper grace ;  
 Soft as your Sex ; and smooth as Beauty's Face.*

## **Dawbridge-court BELCHIER.**

An English-man, who liv'd in the Reign of King *James* the First, but one, who was an Inhabitant of the Town of *Utrecht* in the Low Countries ; at the time of his writing an Interlude, called *Hans Beer-pot*, his invifible Comedy of *See me, and see me not* ; acted by an honest Company of Health-Drinkers, printed in quarto, *Lond.* 1618. and dedicated to the Honourable Sr. *John Ogle*, Colonel of our English Regiment of Foot, under the Lords, the Estates General of the United Provinces, and Lord Governor of the Town and Garifon of *Utrecht*.  
 ‘ This Piece <sup>(h)</sup> is neither Comedy nor Tragedy, as wanting First the just number of  
 ‘ Speakers ; Secondly, those Parts or Acts it  
 ‘ should have, which should be at the least Five ;  
 ‘ but a plain Conference of so many Persons,  
 ‘ consisting of Three Acts, and no more.

**Richard BERNARD.**

This Person flourish'd at *Epworth* in *Lincoln-shire*, in the time of Queen *Elizabeth*, and

(h) See Epistle Dedicatory.

(as I suppose) the first Translator of *Terence's* Comedies entire: which tho' not so well translated into English, as into French, by the *Abbot de Villeloin*, *Monsieur de Marolles*, *Monsieur de Martignac*; yet certainly it is valuable for the time in which he liv'd. Be-  
 the bare Translation of the whole Six  
 dies, viz. *Andrea*, *Adelphi*, &c. he has  
 notice in each Scene of the most remark-  
 able forms of Speech, Theſes, and moral Sen-  
 ses, in imitation possibly of an old French  
 Edition, printed at *Paris* in octavo, 1574.  
 This Version is printed with the Latine, 4<sup>o</sup>,  
 1598. and dedicated to Mr. *Christo-  
 pher Wray*, Son and Heir to Sr. *William Wray*,  
 his Brothers. Having given this short ac-  
 count of the Translator and his Work, give  
 me leave to speak somewhat of the Author.  
*Publius Terentius*, was a Native of *Carthage*;  
 being taken Prisoner, when he was very  
 young, he was sent to *Rome*. He was brought  
 up to Literature, and all good Education, by  
 the famous *Terentius Seneca*, and afterwards  
 by him, on account of his Wit, and good  
 sense. He luckily found the best way of writ-  
 ing Comedy, and he left some Pieces in that  
 style that few Persons have been able to imi-  
 tate. He was in great Esteem, not only with  
 the People in general; by reason of his Dra-  
 matic Performances; but particularly belov'd  
 and cherish'd by Men of the best Quality, as  
*Scipio*, *Laelius*, and others. His purity  
 of Language, was so conspicuous, that his Adver-  
 saries endeavour'd to perswade the People,  
 that

that he was assisted in his Plays by great Men, which he handsomely takes notice of, in the Prologue to the *Adelphi*:

*Nam quod illi dicunt malevoli, homines nobi  
Eum adjutare, assidueque unâ scribere;  
Quod illi maledictum vehemens esse existima  
Eam laudē hic ducit maximā; cum illis plura  
Qui vobis universis, & populo placent;  
Quorum operâ in bello, in otio, in negotio,  
Suo quisque tempore usus est sine superbia.*

The Plots of these Comedies he borrowed from the Greeks, the Four first from the Comedies of *Menander*; and the Two last from *Apollodorus*. He was beholding to *Menander* likewise, for some other Comedies, which on his Return from Greece, by Sea, were lost with himself: in the Year of Rome, 595, and the second year of the 155<sup>th</sup> Olympiad. Some say that he Died in *Arcadia*; but the former Account is confirm'd by *Volcatius*, in the following Verses.

*Sed ut Afer sex populo edidit Comœdias,  
Iter hinc in Asiam fecit: navim cum semel  
Conscendit, visus nunquam est, sic vita vacat.*  
Consult further *Crinus de Poetis Latinis*,  
*Scaliger in Poetic*. *Lilius Gyraldus Hist. Poet.*  
*Vossius de Poetis Latinis, &c.*

## Mrs. Frances BOOTHBY.

The Authress of a Play called *Marcella*, *The Treacherous Friend*; a Tragi-Comedy acted at the Theatre-Royal, by His Majesties Servants, printed in quarto; Lond. 1670. and dedicated to the Honourable, and most Accompli

Lady Tate, of *Harvington* in *Worcester-shire*: to whom she was related.

## Roger BOYLE, Earl of Orrery.

An Irish Nobleman, whose Abilities in Arts and Arms, have render'd him better known to this Nation, than any Character I can give him, so that I may justly say of him with *Madam Phillips*; (i)

*Of him I cannot which is hardest tell,  
Or not to praise him, or to praise him well.*

However I must observe, that he is not only a Poet himself, but a Patron of Poets likewise, as *Mr. Dryden*, and *Mr. Cowley* must acknowledge: so that methinks his Lordship's Reputation, joyn'd with the Earl of *Roscommon's*, might be sufficient to atone for their Country's Character in point of Wit. He has published four Plays in Heroick Verse; wherein not only the true English Courage is delineated to the Life: but likewise the very Infidels and Barbarians, are taught by his Pen, not only Humanity, but the Highest Morality and Virtue. But his Wit is as far above my Abilities to describe, as to imitate; and therefore I shall hasten to give an Account of his Plays, viz.

*Black Prince*, a Tragedy, acted at the Theatre Royal, printed at *Lond.* folio, 1672. Tho' this Play in the Title-page be call'd a *Tragedy*, yet it ends successfully: and therefore I presume was rather stiled so by the Author, from the Quality and Grandeur of the Persons in the Drama, than from any unfortunate Catastro-

(i) *Pocock's*, pag. 157.

phe. For the foundation of this Play, as far as it concerns History consult *Walsinghami Historia Angliæ. Florentii Monach. Wigorniensis Chronicon. Pol. Vergilii Historiæ Angliæ. Froissari Croniques de France, & d'Angleterre. Da Chesne, Speed, and other English Historians in the Reign of Edward the Third.*

*Tryphon*, a Tragedy acted by his Royal Highness the Duke of York's Servants, and printed in folio, *Lond. 1672.* Of this Usurper you have an account in *Maccabees lib. 1.* See besides *Josephus lib. 13.* *Appian de Bellis Syriacis &c.* These two Plays are printed together.

*Henry the Fifth*, a History, acted at his Highness the Duke of York's Theatre, printed in folio, *Lond. 1677.* For the Plot see the Chronicles of *England* in the Reign of that King such as *Walsingham, Polydore Vergil, Hallingbead, Speed, &c.* and the French Chronicles in the Reign of King *Charles the Sixth*, as *Les Chroniques d'Enguerrand de Monstrelet. Jean Juvenal des Ursins, L'Histoire de Charles VI. F. de Belleforest, L'Histoire de neuf Roys Charles de France, Mezeray, &c.*

*Mustapha Son of Soliman the Magnificent*, a Tragedy, acted at the Dukes Theatre, printed in folio, *Lond. 1677.* See *Paulus Jovius lib. 40. Thuanus lib. 12. Tho. Artus la Continuation de l'Histoire des Turcs. Knolles's Turkish History.*

Besides these Plays, there is a Comedy lately published, tho' writ as I suppose some years ago, under the Title of

*Mr. Anthony*, a Comedy acted by Their Majesties Servants, and printed in quarto, *Lond. 1690.*

1690. This Play I believe was acted formerly, at the Dukes Theatre in *Lincolns-Inn-Fields*, because I find Mr. *Angel*, and Mrs. *Long* amongst the Actors Names, who if I mistake not, have been dead some years. The Prologue to this Play, is the same with that of *The Fool turn'd Critick*: but whether it be borrow'd, or genuine, I know not.

Besides these Plays our Author has writ a Romance, called *Parthenissa*; which yields not either in Beauty, Language, or Design to the Works of the famous *Scudery*, or *Calpranede*, however Eminent they may be amongst the French, for Pieces of this Nature: and what Mr. *Davis* of *Kidwelly* says of *Scarron's* Comical Romance, may with more Justice be applied to our Illustrious Author, and this Work.

'(1) 'Tis a thousand pities, That the Author  
'(prevented by death) hath left the Work  
'imperfect; so that we are, and ever shall be  
'at a loss, to know, what period he might bring  
'so many noble Adventures to. He has written a Treatise in Folio, call'd *The Art of War*. I have been told, it has been commended by many expert Captains, for the best Piece extant in English: but this I must leave to the judgment of others, more experienced in the Art Military.

I know not where, or when, our Noble Author Died: but those who would view his Character more at large, must read Sr. *William Davenant's* Poem to his Lordship, (1) which will make them regret the Loss of so great a Man.

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(k) Pref. to *Scarron's* Novels. (l) *Davenant's* Poems p. 275.  
Sam.



## Samuel BRANDON.

This Author liv'd in the later part of *Elizabeth's* Reign, and publisht a Play *The Tragi-Comedy of the Virtuous Octavia* never acted, but printed 12<sup>o</sup>. *Lond.* 1598 dedicated by a Copy of Verses, to the Honourable, and truly Virtuous Lady *Lady Lucia Audelay*: accompanied with other Copies in commendation of the Play. It is writ in alternate Verse, with a Chorus at the end of each Act. For the Ground of the Play read *Suetonius's* Life of *Augustus*. *Tarch's* Life of *M. Anthony*. *Dion. Cassius*. At the End of this Play are printed two Epitaphs between *Octavia*, and her Husband *Anthony*, in imitation of *Ovid's* Stile, but in long *Alexandrins*. They are dedicated to the Honourable, Virtuous and Excellent Mrs *Thin*. The Author had that good Opinion of his Play, that besides his *Prosopopeia* at the beginning of his Book, he has concluded with this Italian Sentence.

*L' aqua non temo de l' eterno oblio.*

## Anthony BREWER.

A Writer in the Reign of King *Charles*. First, to whom is ascrib'd by Mr. *Kinckm.* Plays, viz. *The Country Girl*, and *The Lying King*: tho' I question whether the former long to him, it being ascrib'd to *T. B.* Title-page. However I am sure Mr. *Win* is much mistaken in the Account that he

of our Author, (<sup>m</sup>) 'That he was One who in his time contributed much towards the English Stage by his Dramatick Writings, especially, in that noted One of his call'd *Lingua*: for neither was that Play writ by him, nor *Love's Loadstone*, *Landgartha*, or *Love's Dominion*, as he and Mr. Phillips affirm: *Landgartha* being writ by Henry Burnel Esq; and *Love's Dominion*, by Flecknoe. But I shall proceed to give an Account of those Plays, which are ascrib'd to him by Mr. Kirkman, who was better vers'd in Writings of this Nature.

*Country Girl*, a Comedy often acted with much applause, and printed in quarto, Lond. 1647. This Play has been reviv'd on the Stage under the Title of *Country Innocence*, or *The Chamber-maid turn'd Quaker*.

*Love-sick King*, an English Tragical History, with the Life and Death of *Cartesmunda* the fair Nun of *Winchester*, printed in quarto, Lond. 1655. This Play was likewise reviv'd by the Actors of the King's House in the Year 1680. and acted by the Name of the *Perjur'd Nun*. The Historical part of the Plot is founded on the Invasion of the *Danes*, in the Reign of K. *Ethelred*, and *Alfred*; which the Author calls *Etheldred* and *Alured*. See the Writers of English Affairs, as *Polydore*, *Vergil*, *Mathæus Westmonasteriens.* *Gul. Malmshurienfis*, *Ingulphus*, *Ranulphus Higgin*, *Du Cebine*, *Speed*, &c.

## Alexander BROME.

This Author flourisht in the Reign of King

(<sup>m</sup>) *Lives of the Poets.* p. 114.

Charles

*Charles the Martyr*, and was an Attorney in the Lord Mayor's Court. He was Eminent in the worst of Times for Law, and Loyalty, and yet more for Poetry. Though his Genius led him rather to Lyrick than Dramatick Poetry, yet we have One Play of his extant, viz.

*Cunning Lovers*, a Comedy, acted with great applause, by Their Majesties Servants at the private House in *Drury-lane*, printed in quarto, *Lond.* 1654. Part of the Plot is borrow'd; as the Duke of *Mantua's* shutting up his Daughter in the Tower, and his being deceiv'd by her, and Prince *Prospero*, is taken from a Story in the Old Book of the *Seven Wise Masters*; but which the Reader may find better related in the *Fortunate Deceiv'd*, and *Unfortunate Lovers*: in the Fifth Novel of the *Deceiv'd Lovers*.

Although our Author, has himself made but one Attempt in this Kind, yet we are indebted to him for two Volumes of Mr. *Richard Brome's* Plays in octavo, especially One of them, since 'twas by his Care, that after the Author's Death they were preserv'd and publisht. On which account One T. S. (n) amongst other Commendations given our Author in Verse, says thus;

*Nor can I tell to whom we are more bound,*

*Or to Brome's Wit, or You that have it found.*

Our Poet is chiefly famous for his Odes, and Dithyrambs, which he compos'd during the late Troubles, together with his Epistles, and Epigrams translated from several Authors, all which were printed together at the King's Return in octavo, and a Second Edition, *Lond.*

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(n) Volume the Second.

1664. Nor was he less eminent for his Version of *Horace*; which tho' not wholly his own, yet having supplied his Verse from the Stores of Sr. *Richard Fanshawe*, Dr. *Holliday*, Sr. *Tho. Hawkins*, the Ingenious Mr. *Cowley*, the Admirable *Ben Johnson*, from which great Master, he borrow'd the Version of the last Epistle, *De Arte Poetica*, to crown the rest (tho' it is since left out for a new Translation, done by S. P. Esq; which I take to be *Samuel Pordage*) he has gain'd to himself a Reputation, which will not speedily decay: tho' the late Version of Mr. *Creech*, seems somewhat to obscure its Lustre. I cannot but inform the Reader, that he had once an Intention to translate *Lucretius*; (°) as I learn from an Epigram writ by Sr. *Aston Cockain*; but this great Work notwithstanding what he design'd, and Mr. *Evelyn* perform'd, was reserv'd for the management of a nobler Pen, that of the much Admired Mr. *Creech*.

## Richard BROME.

This Author liv'd in the Reign of K. *Charles* the First, and tho' of mean Extraction (being Servant to the fam'd *Ben Johnson*) Writ himself into much credit. His Subject for the most part was Comedy, according to the usual Motto out of *Martial*, which he placed before most of his Plays.

*Hic totus volo rideat Libellus.*

As to his worth in Comick Writing, it is not only asserted by the Testimony of several Poets of that Age, in their commendatory

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(°) *Cockain's Poems*, p. 254.

Verſes before many of his Plays, as *Shirley Decker*, *Ford*, *Chamberlain*, Sr. *Aſton Cockain*, *Alexander Brome*, and others: but even *Ben Johnson* himſelf (who was not over-laviſh of Praise) beſtowed the following Copy on his *Northern Laſs*, which will weigh againſt all the Calumnies of his Enemies.

To my Faithful Servant, and (by his continu'd Virtue) my Loving Friend the Author of this Work, Mr. *Richard Brome*.

*I had you for a Servant, once, Dick Brome;  
And you perform'd a Servants faithful parts,  
Now you are got into a nearer Room  
Of Fellowship, profeſſing my old Arts.  
And you do do them well, with good Applauſe,  
Which you have juſtly gain'd from the Stage,  
By obſervation of thoſe Comick Laws  
Which I, your Maſter, firſt did teach the Age.  
You learnt it well, and for it ſerv'd your time.  
A Prentice-ſhip, which few do now a days:  
Now each Court Hobbihorſe will wince in Rime;  
Both learned, and unlearned, all write Plays.  
It was not ſo, of Old: Men took up Trades  
That knew the Crafts they had bin bred in right,  
An honeſt Bilboe-Smith would make good Blades,  
And the Phyſitian teach men ſpue and ſh---  
The Cobler kept him to his Aul; but now  
He'll be a Poet, ſcarce can guide a Plow.*

Tho' the later part of this Copy be an imitation of the following Lines of *Horace*, yet I doubt not but the Reader will pardon *Ben* for his ingenious Application.

*Hera-*

*Horatii Epistolarum, Lib. 2. Epist. 1.*

*Navem agere ignarus navis timet: abrotonum egro  
Non audet, nisi qui didicit, dare. Quod Medicorū est  
Promittunt Medici: tractant fabilia fabri.  
Scribimus indocti doctique Poemata passim.*

In imitation of his Master Mr. *Johnson*, he studied Men and Humor, more than Books; and his Genius affecting Comedy, his Province was more Observation than Study. His Plots were his own, and he forg'd all his various Characters from the Mint of his own Experience, and Judgment. 'Tis not therefore to be expected, that I should be able to trace him, who was so excellent an Imitator of his Master, that he might truly pass for an Original: so that all that I can inform my Reader of his Plays, is that he has *Fifteen* in print, most of which were acted with good Applause, and that several of them have been thought worthy to be revived by the Players, (to their own Profit, and the Author's Honor) in this Critical Age. Nor are several of his other Plays less worthy of Commendation: of which Alphabetically.

*Antipodes*, a Comedy acted in the year 1638. by the Queen's Majesties Servants, at *Salisbury Court* in *Fleetstreet*, printed in quarto 1640. and dedicated to the Right Honourable *William* Earl of *Hertford*.

*City Wit*, or *The Woman wears the Breeches*, a Comedy printed in octavo *Lond.* 1653.

*Covent-Garden weeded*, or *The Middlesex Justice of Peace*, printed in octavo *Lond.* 1658.

*Court Beggar*, a Comedy acted at the Cock-pit by His Majesties Servants, Anno 1632. and printed in octavo, Lond. 1653.

*Damoiselle*, or *The New Ordinary*, a Comedy printed in octavo Lond. 1653.

*English Moor*, or *The Mock Marriage*, a Comedy often acted with general applause, by His Majesties Servants, printed in octavo Lond. 1653.

*Jovial Crew*, or *The Merry Beggars*, a Comedy presented at the Cock-pit in Drury-lane in the year 1641, printed in quarto Lond. 1653 and dedicated to the Right Noble, Ingenious and Judicious Gentleman *Thomas Stanley Esq.* This Play was reviv'd by the Actors at the Duke's Theatre, and reprinted 1686.

*Love-sick Court*, or *The Ambitious Politician*, a Comedy printed in octavo Lond. 1658. Whose Opinion the Author himself had of this Comedy may be gathered by the following Distich prefixt in his Title-page.

*Nil mea, ceu mos est, comendes carmina ca  
Se nisi comendent carmina dispereant.*

*Mad Couple well Matcht*; a Comedy printed in octavo Lond. 1653. This Play was revived on the Stage by the Duke's Actors, under the Title of *The Debauchee*, or *The Credulous Cuckold*; and reprinted in quarto Lond. 1671.

*New Academy*, or *The New Exchange*, a Comedy printed in octavo Lond. 1658.

*Northern Lass*, a Comedy acted with great Applause at the Theatre Royal, by His Majesties Servants, printed in quarto Lond. 1658 and dedicated to the Right Worthy, and more judicious than Ingenious Gentleman *R.*

*Holford* Esquire. This Play is commended not only by the above-mentioned *Ben Johnson*, but by Five other Copies of Verses printed before the Play. This Play was reviv'd by the Players, since the Union of the Two Houses, and reprinted in quarto *Lond.* 1684. with a new Prologue and Epilogue, the former written by *Jo. Haynes* the Comedian.

*Novella*, a Comedy acted at the *Black-friars*, by His Majesties Servants *Anno* 1632. and printed in octavo *Lond.* 1653. This I take to exceed many of our modern Comedies.

*Queen and Concubine*, a Comedy printed in octavo *Lond.* 1659.

*Queen's Exchange*, a Comedy acted with general applause at the *Black-friars*, by His Majesties Servants, and printed in quarto 1657.

*Sparagus Garden*, a Comedy acted in the year 1635. by the then Company of Revels, at *Salisbury-Court*, printed in quarto *Lond.* 1640. and dedicated to the Right Honourable *William* Earl of *Newcastle*, &c. Governor to the Prince his Highness. This Comedy is applauded by Two Copies of Verses writ by two of the Author's Friends.

He joyn'd with *Thomas Heywood*, in a Play called *The late Lancashire Witches*: an Account of which see in that Author.

Ten of these Plays are printed in two Volumes in octavo, each under the Title of Five New Plays by *Richard Brome*.

Mr. *Phillips*, (P) I know not for what Reason, has omitted several of our Authors Plays, viz.

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(P) *Theatrum Poetarum*, pag. 157.



*Damoyfelle, New Academy, Queen and Concubine, Queen's Exchange, and Lancashire Witches.*

## Fulk Grevile *Lord* BROOK.

This Honourable Person was Son to Sr. *Fulk Grevile* the Elder, of *Beauchamp-Court* in *Warwick-shire*; and after having been Educated some time at *Cambridge*, he removed to Court in the Reign of Queen *Elizabeth*: and in the Seventeenth year of King *James* the First, he was made a Baron. He was eminently Famous for Learning and Courage. He was bred up with the Fam'd Sr. *Philip Sidney*, and in his youth writ several Poems of different Kinds, amongst which are two Dramatick Pieces, *viz.*

*Alaham*, a Tragedy printed in Folio 1633. This Play seems an Imitation of the Ancients. The Prologue is spoken by a Ghost, one of the Old Kings of *Ormus*, (an Island Scituate at the Entrance of the *Persian* Gulf) where the Scene of the Drama lies. This Spectre gives an Account of each Character; which is possibly done in Imitation of *Euripides*, who usually introduced one of the chief Actors, as the Prologue: whose business was to explain all those Circumstances which preceded the opening of the Stage. The Author has been so careful in observing the Rules of *Aristotle* and *Horace*, that whereas *Horace* (q) says

-----*nec quarta loqui persona laboret.*

He has in no Scene throughout introduc'd above two Speakers; except in the Chorus be-

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(q) *De Arte Poetica.*

tween each Act: and even there he observes all the Rules laid down by that great Master, in the Art of Poetry, part of whose Directions to the Chorus are as follows: (r)

*Ille dapes laudet mensæ brevis: ille salubrem  
Justitiam, legesque, & apertis otia Portis.*

For the Plot of this Tragedy I know not whence it is taken, neither can I find the Name of any such King as *Alaham*, amongst those Princes that Reigned there, which are enumerated by Mr. *Herbert* (r) in his Account of *Ormuz*.

*Mustapha*, a Tragedy printed in Folio 1633. What I have spoken of the former, may be applied to this Play likewise, as to the Rules of the Ancients: since both seem to be built on their Model. All I have to say further is, that an imperfect Copy of this Play appeared in print in quarto *Lond.* 1609. tho' I suppose without his Lordship's Knowledge, since it may rather be stiled a Fragment, than a Tragedy. But those Imperfections are amended in the Folio Edition.

As to the Foundation of the Play, 'tis the same with that of my Lord *Orrery's* Tragedy: therefore I refer you to the same Authors, viz. *Paulus Jovius, Thuanus, &c.*

Both these Plays are printed together in Folio *Lond.* 1633. with several other Poems, as *A Treatise of Humane Learning. An Inquisition upon Fame and Honour. A Treatise of Wars.* All these are written in a Stanza of Six Lines; four interwoven, and a Couplet in

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(r) *De Arte Poetica.* (i) See his Travels, third Edit. p. 113.

Base ; which the *Italians* call *Sestine*. *Cælica* containing One Hundred and Nine Sonnets of different Measures, on different Subjects. There are in this Volume two Letters, the One to an Honourable Lady ; the Subject of which is, how to behave her self in a Married State : The other written to his Cousen *Grevil Varney* then in *France* ; containing Directions for Travel.

His Lordship has other Pieces ascribed to him, besides these publisht under his Name ; as the Life of his Friend and Companion, Sir *Philip Sidney*, printed at the beginning of the *Arcadia*, under the name of Φιλοσίππεος. His Remains, or Poems of *Monarchy* and *Religion*, printed in octavo *Lond.* 1670. and other Pieces which because of their uncertainty I omit. Only, I cannot pass by a Mistake committed by Mr. *Phillips*, and Mr. *Winstanley* ; who ascribe another Play to him called *Marcus Tullius Cicero's* Tragedy. This Play was not written, at least not printed, as I suppose, till long after his Lordships Death, who was unhappily kill'd by an ungrateful Servant, who afterwards to avoid the Sentence of the Law, made his own Hand the Executioner of Justice, making Death his Choice, which should have been his Punishment.

‘ This Worthy Nobleman lies Buried (as Dr. Fuller (1) says) in *Warwick* Church, under a Monument of black and white Marble, whereon he is stiled, *Servant to Queen Elizabeth, Councillor to King James, and Friend to*

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(1) Worthies, Warwickshire. pag. 127.

*Sr. Philip Sidney*: Dying *Anno* 16---- without Issue and unmarried. Those who would read his Character more at large, may have recourse to that excellent Author above-mentioned.

## Henry BURKHEAD.

This Author liv'd in the Reign of *K. Charles* the Martyr, being a Merchant in *Bristol*. He writ a Play in the year 1645. called *Cola's Furie*, or *Lirenda's Misery*, a Tragedy, dedicated to the Right Honourable *Edward Somerset*, Lord *Herbert*. The Subject of this Play, is the *Irish Rebellion*, which broke out the twenty-third day of *October* 1641. 'Tis couch'd under feign'd Names; as *Osirus* for the late Duke of *Ormond*, *Berosus*, for *Sr. John Borlace*, &c. the other Characters are easily discovered by reading *Sr. John Temple's* History of the *Irish Rebellion*, printed *Lond.* 1646. and *Sr. John Borlace* his History on the same Subject, Folio *Lond.* 16----. This Play was never acted, but introduc'd into the world by two Recommendatory Copies of Verses, written by his Friends: both which may seem to the Reader, to be too partial in their Judgments; as may be judg'd by the following Lines, which are part of a Copy writ by *Mr. Paul Heyward*.

*What tho' of Terence, Seneca, we hear,  
And other modern Scenicks, in our Sphere;  
You I prefer. Johnson for all his Wit  
Could never paint out Times as you have hit*

*The Manners of our Age: The Fame declines  
Of ne're enough prais'd Shakespear if thy lines  
Come to be publisht: Beaum<sup>t</sup> & Fletcher's skill  
Submits to yours, and your more learned Quill.*

## Henry BURNEL, Esq;

This Gentleman liv'd in *Ireland* in the Reign of King *Charles* the First. He writ a Play called *Landgartha*, a Tragi-Comedy, presented in the New Theatre in *Dublin*, with good applause, being an ancient Story, printed in quarto, *Dublin* 1641. and dedicated *To all Fair, indifferent Fair, Virtuous that are not Fair, and magnanimous Ladies*. This Play is usher'd into the world with Four Copies of Verses, three Latine and one English, but being guilty of the same partiality with the former, I shall omit to insert any. The Play itself was first acted on *St. Patrick's day* 1639. with allowance of the Master of the Revels. The Author it seems, miscarried in a former Play, and therefore in imitation of *Ben Jonson* <sup>(u)</sup> (whom he stiles *The Best of English Poets*) he has introduc'd his Play, by a Prologue spoken by an *Amazon*, with a Battle-Ax in her Hand; which succeeded to the Author's satisfaction. The Plot is founded on the Conquest of *Fro*, (which the Author calls *Frollo*) King of *Suevia*, or *Shetland*, by *Regner* (or as the Author calls him *Reyner*) King of *Denmark*: with the Repudiation of *Landgertha* Queen to *Regner*. See *Krantzius*, lib. 4. c. 6. *Saxo Grammaticus*, lib. 9. *Jo. Magnus*, lib. 17. c. 4, 5. &c.

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(u) See Prologue to *Poetaster*.

## C.

*Lady Elizabeth CAREW.*

**A** Lady that flourish't in the Reign of Qu. *Elizabeth*, of whom I am able to give no other Account, than what I collect from the Title-page of a Play, call'd *Mariam the Fair Queen of Jewry*, her Tragedy, written (says the Publisher) by that Learned, Virtuous, and truly Noble Lady, *Elizabeth Carew*, and printed in quarto *Lond.* 1613. The Play is writ in the same measure of Verse, with the Tragedies of the Earl of *Sterline*, viz. in Alternate Verse, and the Chorus is writ in Settines, or a Stanza of Six Lines, four interwoven and a Couplet in Base. For the Play itself, it is very well Pen'd, considering those Times, and the Lady's Sex: I leave it to the Readers to compare it with that modern Tragedy of *Merod* and *Mariamne*. Her Story is written at large in *Josephus* his History of the Jews. See *lib.* 14. and 15. *Salian.* Tom. 6. A.M. 4012. &c. *Torniel.* Tom. 2. A. M. 4026.

## Thomas CAREW.

A Courtier much in Favour with K. *Charles* the First, being One of the Gentlemen of the Privy-Chamber; and Sewer in Ordinary. He was the Author of a Masque call'd *Calan Britannicum*; which was performed at *White-hall*, in the Banqueting-house on *Shrove-Tuesday* Night,

Night, the Eighteenth of *February* 1633. by the King's Majesty, the Duke of *Lenox*; the Earls of *Devonshire*, *Holland*, *Newport*, &c. with several other Lords and Noblemen's Sons. He was assisted in the contrivance by Mr. *Inigo Jones*, that Famous Architect; and all the Songs were set by Mr. *Henry Lawes*, Gentleman of the King's Chappel, and one of the private Musick to King *Charles* the First. It being written by the King's express Command, our Author placed this Distick in the Front, when printed.

*Non habet Ingenium; Cæsar sed jussit : babebo;  
Cur me posse negem, posse quod ille putat.*

He writ besides, several Poems, Songs, and Sonnets which are received with good Esteem by the Wits of this Age, and are printed with the foregoing Masque. These Poems have been several times Reprinted, the Fourth Edition being printed in octavo *Lond.* 1670. This Masque is not mentioned by either Mr. *Philips*, or Mr. *Winstanley*, because it was formerly, through a mistake, ascrib'd to Sr. *William Davenant*.

Sr. *John Suckling*, that gay Wit, who delighted to Railly the best Poets, and spar'd not *Ben Johnson* himself, has thus play'd upon our Author in his *Sessions of Poets*. (\*)

*Tom Carew was next, but he had a Fault  
That would not well stand with a Laureat;  
His Muse was hide-bound, & the issue of's brain  
Was seldome brought forth but with trouble and  
pain. And*

*All that were there present did agree,  
That a Laureat Muse should be easy and free,  
Yet sure 'twas not that; but 'twas thought that  
His Grace,  
Consider'd he was well, he had a Cup-bearer's  
Place.*

But this is not to be taken for the real Judgment of that Excellent Poet: and he was too good a Judge of Wit to be ignorant of Mr. Carew's Worth, and his Talent in Poetry, and had he pleas'd he could have said as much in his Commendation, as Sr William D'Avenant in those Stanzas writ to him, (b) with part of which we shall conclude:

*Not but thy Verses are as smooth and high  
As Glory, Love, and Wine from Wit can raise;  
But now the Devil take such Destiny!  
What should commend them, turns to their  
dispraise.*

*Thy Wits chief Virtue, is become its Vice;  
For every Beauty thou hast rais'd so high,  
That now course Faces carry such a Price,  
As must undo a Lover that would buy.*

### Lodowick CARLELL, Esq;

This Gentleman flourisht in the Reigns of King Charles the First and Second. He was an Ancient Courtier, being Gentleman of the Bows to King Charles the First, Groom of the King and Queen's Privy-chamber, and served the Queen-Mother many years. His Plays

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(b) See D'Avenant's Works.

(which



(which are Eight in number) were well esteem'd of, and most of them appeared on the Stage, at the Private-house in *Black-friars*, notwithstanding the prohibition of the Stage those days. The Names follow.

*Arviragus and Philicia*, a Tragi-Comedy in two parts, acted at the Private-house in *Black-friars* by his Majesties Servants, and printed in octavo *Lond.* 1639. This Play was since revived on our Stage, a new Prologue being written by Mr. *Dryden*, and spoke by Mr. *Hart*. There is another Prologue printed in *Lond. Drollery*, pag. 10. Several of our Historians speak of the Actions of this Illustrious Prince. See *Matth. Westmonast.* A.D. 44. pag. 93. *Ga. Monumetens.* lib. 4. c. 16. *Pol. Vergil.* lib. *Grafton.* Part 7. p. 77. These all agree, that he Reign'd in the time of *Claudius Caesar*, but Mr. *Speed* (d) will have it, that he liv'd in the time of *Domitian Caesar*, from *Juvenal* (e) who introduces *Fabritius Veiento* a Roman Senator flattering *Domitian*, at the Council held about the *Turbot*, as follows,

*Regem aliquem capies, aut de Temone Britan  
Excidet Arviragus, -----*

But in this he is mistaken, for *Arviragus* was dead before the Reign of *Domitian*, so that the Sycophant could not mean that he should overcome *Him*, but some *British* or Foreign Warrior, as stout as that *Arviragus* subdued by his Father *Vespasian*.

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(c) See *Dryden's Misc. Poems*, p. 281. (d) *L. 5. c. 6.* (e) *Sat.*

*Deserving Favourite*, a Tragi-Comedy, presented before the King and Queen's Majesties at *White-ball*, and very often at the Private House in *Black-friars*, with great Applause, by King *Charles* the First his Servants, printed in octavo *Lond.* 1659. and dedicated to his very Noble and Approved Friends Mr. *Thomas Cary* Son to the Earl of *Monmouth*; and Mr. *William Murrey*: both of the Bed-chamber to His Majesty.

*Fool would be a Favourite*, or *The Discreet Lover*, often acted by the Queen's Majesties Servants with great applause, and printed in octavo *Lond.* 1657.

*Osmond the Great Turk*, otherwise called *The Noble Servant* his Tragedy: acted by the Queens Servants with great applause, and printed with the former, octavo *Lond.* 1657. The Action of this Play, is the taking of *Constantinople*, in the year 1453. I know not why the Author has alter'd his Scene, from *Greece*, to *Barbary*; or the Names of *Mahomet*, and *Irene*, for *Melchiosus*, and *Despina*: except in imitation of *Beaumont*, and *Fletcher*, who have transfer'd the Names of *Rollo*, and *Otto*, on *Antoninus* and *Geta*, and degraded those Emperors of *Rome*, by Creating them Dukes of *Normandy*. Many Authors have treated of this Story, in the Life of *Mahomet* the Second, consult *Chalcocondylus* lib. 8. cap. 6. *Knolles's Turkish History*. This Story is likewise in *Bandello's Novels*; see the French Translation by *Belleforest*, Tome 1. Hist. 2. See *Painter's Palace of Pleasure*, a Book of Novels, printed in quarto,

quarto *Lond.* 1566. Nov. 40. For the Underplot of *Orcanes*, *Calibens*, and *Ozaca*, 'tis founded on the Story of *Mustapha*, Son to *Mahomet* the Second, *Achmet Bassa*, and his Wife. See *Lipsii Monita.* lib. 2. cap. 9. pag. 12. *Artus le Contin. de l'Hist. des Turcs.* L. 1. *Knolles*, &c.

*Passionate Lover*, a Tragi-Comedy in two parts, twice presented before the King and Queen's Majesties at *Somerset-house*, and very often at the Private-house in *Black-friar* with great applause, by King *Charles* the First's Servants, printed in octavo *Lond.* 1655, and Dedicated to the Illustrious Princesses *Mary* Dutchess of *Richmond*, and *Lenox*, by the Publisher Mr. *Alexander Goughe*. On this Play the ingenious *Alexander Brome* has writ a Copy of Verses, which seem to reflect on the Character of the *Passionate Lover*, and may be found by the Curious, in his *Poems* 8<sup>o</sup>. pag. 25. Edition the Second.

*Heraclius Emperor of the East*, a Tragedy translated from the French of Monsieur *P. Corneille*, and printed in quarto *Lond.* 1664. The Play was never acted, tho' intended by the Translator for the Stage: but another Translation formerly design'd, (after this seem'd to be accepted) being perfected was prefer'd by the Players, and this not return'd to the Author until the very day the other was acted. But notwithstanding the Preference given to the other, certainly this Version is not contemptible; at least if the Author's Reasons in the Prologue make take place:

*All things have proper Idioms of their own,  
Their Elegance in Ours is hardly shown ;  
This, but a Copy, and all such go less,  
Great Beauties may be altered by the Dress.*

Having given you the Author's Excuse for his Translation, let me give you his Opinion of Translations in general in the following Distick.

*Those who translate, hope but a Labourer's praise,  
Who well invent, contrive ; deserve the Bays.*

In the design of this Play, the French Author follows *Baronius's Ecclesiastical Annals*, but does not (as he himself acknowledges in his Examen of this Play) strictly follow truth in many things. See *Le Theatre de Corneille*, tom. 3. *Je n'ay conservé icy pour toute verité Historique que l'ordre de la Succession des Empereurs, Tibere, Maurice, Phocas, & Heracius, &c.* Many are the Historians that have treated on this Story, as *Nicephorus Calistus Eccl. Hist. Cedreni Annal. Zonaras, Annal. Baronius, &c.*

Mr. *Phillips* has omitted Three of these Plays, viz. *Dejerving Favourite*, *Fool would be a Favourite*, and *Heracius*: the later is forgot likewise by Mr. *Winstanley*, who has in requital Father'd another Play on him, which belongs to Dr. *Lodge*, viz. *Marius and Scylla*.

## JAMES CARLILE.

A young Author now living, who has lately publisht a Play, call'd *The Fortune Hunters*, or *Two Fools well met*: a Comedy acted by his Majesties Servants, printed in quarto *Lon.d.*

1689. I know not how it succeeded on the Stage, but if it be consider'd as the First Play of a young Poet, I think it deserv'd Applause, and exceeds several Comedies printed in this Age. Only I think the Author's, as well as Mr. *Spruce's* Brains were a little Doz'd when he writ the end of the Second Act: where he mistakes young *Wealthy's* Hand for the Handle of the Pump, and the Orange-flower--- for Pump-water.

\* *That he meant well is all he has to plead;  
Faith then be kind, and let his Play succeed,  
And take for once the Good-will, for the Deed.* }

## Richard CARPENTER.

The Author of a Play, called *The Pragmatical Jesuit new leaven'd*; printed in quarto, but when, or where I know not through the defect of my Copy. All that I can acquaint the Reader with, is that it is a very instructive Play, chiefly tending to Morality; shewing the difference between true Religion, and Hypocrisy. The Author has made it his business to expose all the Subtleties and Inventions of the Romish Clergy to gain Profelites, and promote their Religion. I know not whether or no, it might not be writ by a Divine of that Name, the Author of several Sermons, particularly Threc, of keeping a good Conscience, printed in quarto *Lond.* 1623.

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\* Epilogue to the Play.

Wil-

## William CARTHWRIGHT.

Person as Eminent for Loyalty and Learning (his years consider'd) as any this Age has produc'd. One, whose Character has been written by several Pens ; and therefore has afforded me (who fetch my knowledge from Books, rather than verbal Information) the larger substance to expatiate on.

The Place of this Author's Nativity, the Name, and his Father's Name, are differently represented by those Authors that have mentioned him. Mr. *Lloyd* (†) says that he was the Son of *Thomas Carthwright* of *Burford* in *Oxfordshire*, and Born *Aug. 16.* in the year 1615. *Wood* (‡) says that he was the Son of *William Carthwright*, and Born at *Northway* near *Wotton* in *Gloucester-shire*, in *Sept. 1611.* and Christened the 26<sup>th</sup> day of the same Month.

His Father had dissipated a fair Inheritance ; he knew not how, and as his last Refuge was an Inn-keeper at *Cirencester*. This Account contradicts the Publisher of his Poems, who says that he Died at Thirty. But however uncertain the place and time of his Birth be ; it is certain that he was bred a King's-Scholar under the Reverend and Learned *Dr. Oldboston* : in the year 1631 was chosen Student of *Christ Church* College in *Oxford*, and plac'd under the care of Mr. *Terrent*. He took his severall degrees, of Bachelor and Master of Arts, afterwards was chosen by the House as

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*Memoires*, pag. 422. (g) *Antiq. Oxoniens.* p. 274.

Proctor, and admitted as Junior to Mr. *of Magdalen College* by the University Twelfth of *April* 1643. and the same year on the 29<sup>th</sup> of *November*, he Died of a Malignant Feaver, which then raign'd, and was that year Fatal to others of his Contemporaries as Mr. *Masters* of *New-College*, Mr. *Diggall* of *All-Souls*, and others both Men of the Caliber and Sword. He was Buried the first of *December* in the *South-Isle*, being lamented not only by all good and learned Men, but even by Majesty it self: the King and Queen having seriously enquir'd after him all the time of his Illness, and shewed themselves much afflicted at his Death. On the Ninth of *December* *Maplet* of the same House, was chose to fill his Place the remaining part of the year.

He was extremely remarkable both for outward, and inward Endowments; his Body being as handsome as his Soul. He was an expert Linguist, understanding not only Greek and Latine, but French and Italian, as perfectly as his Mother-tongue. He was an excellent Orator, and yet an admirable Poet, a Quality which *Cicero* with all his pains could not attain to. Nor was *Aristotle* less known to him than *Cicero* and *Virgil*: and those who heard his Metaphysical Lectures, gave him Preference to all his Predecessors, the prelate Bishop of *Lincoln* excepted. His Sermons were as much admired as his other Compositions, One fitly applied to our Author, that Saying of *Aristotle* concerning *Æschron* the Poet, *He could not tell what Æschron could not do*

In a word he was of so sweet a disposition, and so replete with all Virtues, that he was beloved by all Learned Men that knew him, and admired by all Strangers: and to close all with the Character the Reverend and Pious Dr. *Fell* (sometime Bishop of *Oxford*) gave of him, *Carthwright was the utmost Man could come to.*

To speak of his Poetry, there needs no other Character of it in general, then that the ablest Judge of Poetry at that time, I mean *Ben Jonson*, said with some Passion, *My Son Carthwright writes all like a Man.*

He writ Four Plays besides other Poems, all which were printed together in octavo,  *Lond. 1651.* accompanied with above Fifty Copies of Verses writ by the most eminent Wits of the University, every One being desirous to appear in the Number of his Friends, and to give a publick Testimony to the world of the Value they had for his Memory.

*Ordinary*, a Comedy: I know not where this Play was acted, but I remember part of the second Scene of the first Act, between the Widow *Pot-luck*, *Slicer*, and *Hear-say*, is transcrib'd by the Composer of *Wits Interpreter*, in his Love-Dialogues, under the Title of the *Old Widow.* pag. 81.

*Lady Errant*, a Tragi-Comedy, of which I can give no Account where acted, only that it is esteem'd by some a good Comedy.

*Royal Slave*, a Tragi-Comedy; presented to the King and Queen by the Students of *Christ Church* in *Oxford*, Aug. 30. 1636. Presented



since to both Their Majesties at *Hampton-Court* by the King's Servants. This Play gave Content to Their Majesties, and the whole Court, as well for the stately Scenes, the Richness of the *Persian* Habits, the excellency of the Songs, (which were set by that admirable Composer, Mr. *Henry Lawes*, Servant to Majesty King *Charles* the First, in his public and private Musick :) as for the noble Stile of the Play it self, and the ready Address and graceful Carriage of the Actors (amongst whom Dr. *Busby*, the famous Master of *Westminster* School approv'd himself a second *Roscius*) that they unanimously acknowledged that it did exceed all things of that Nature which they had ever seen. The Queen in particular so much admired it, that in *November* following, she sent for the Habits and Scenes to *Hampton-Court*: she being desirous to see her own Servants represent the same Play, (upon profession it was) that she might be able to judge of the several Performances, at which whom the Preference was due. The Sentence was universally given by all the Spectators in favour of the *Gown*: tho' nothing was said in favour of Mr. *Cartwright's* side, to inform the Players as well as the Scholars, in what they long'd to the Action and Delivery of each

*Siege*, or *Love's Convert*, a Tragi-Comedy where acted I know not, but 'tis dedicated by the Author to King *Charles* the First, by Epistle in Verse. The Story of *Misander* and *Leucatia*, is founded on that of *Pausania* and *Cleonice*, in *Plutarch's* Life of *Cymon*.

junction which the Rich Widow *Pyle* laid upon her Lovers is borrow'd from *Boccace's Novels*.  
*Day 9th, Nov. 1.*

Amongst his Poems, there are several concerning the Dramatick Poets and their Writings, which must not be forgot: as those two Copies which he writ on Mr. *Thomas Killgrew's* Plays, *The Prisoner*, and *Claracilla*; Two Copies on *Fletcher*, and One in Memory of *Ben Jonson*, which are so Excellent that the Publisher of Mr. *Cartwright's* Poems speaks as in a Rapture in the Preface; viz. What had *Ben* said, had he read his own Eternity in that lasting Elegy given him by our Author.

Besides these Poems, our Author has extant other Pieces on different Subjects, as a *Sermon*, printed *Lond. 1652.* and a Book which I never saw, but is mentioned by Mr. *Wood* (e) under this Title; *Dies in Mense Novembri maxime notabiles Coronam nempe & familiam regiam spectantes.* *Lond. 1671.*

'Tis not possible for me in this place, to enumerate all the Praises given him by the Learned of those Times in which he liv'd: only give me leave to insert part of one Copy, by which the Reader may judge of the Rest. The Lines were writ by *John Leigh* Esq; to the Stationer (Mr. *Mosely*) on his printing Mr. *Cartwright's* Poems. After he has nam'd all the admirable Poems; set forth by the aforesaid Bookseller; with the just Commendation of each Author, he says thus of Mr. *Cartwright*;

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(e) *Antiq. Oxoniens.* pag. 274.

*But after all thou bring'st up in the Rear,  
 One that fills every Eye, and every Ear,  
 Carthwright, rare Carthwr. to whom all must  
 That was best Preacher, and best Poet too; [bow,  
 Whose Learned Fancy never was at rest,  
 But always labouring yet labour'd least:  
 His Wit's Immortal, and shall Honor have,  
 While there's or Slavish Lord, or Royal Slave.*

## Robert CHAMBERLAIN.

A Gentleman that flourish'd in the Reign of King *Charles* the First, the Author of a Play called *The Swaggering Damsel*, a Comedy printed in quarto Lond. 1640. I know not whether this Play was ever acted, but 'tis usher'd into the world by Three Copies of Verses, one of which was writ by Mr. *Rawlins*, in requital of a Copy writ by our Author, in praise of his Tragedy called *The Rebellion*. A Complement which has in this Age been practiced by Mr. *Dryden*, to Mr. *Lee's Rival Queens*, in Return of that, past by him, on Mr. *Dryden's State of Innocence*.

Mr. *Phillips*, and *Winstanley* have ascrib'd to our Author a Play call'd *Sicelides*, which they stile a Pastoral, tho' it is distinguish'd (by the Anonymous Author) by the Title of a *Piscatory*, the *Dramatis Personæ* being most of them Fishermen.

## William CHAMBERLAIN.

A *Dorset-shire* Gentleman, who in the Reign of King *Charles* the First, liv'd at *Shaftsbury*, a  
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Market-town of sufficient Note for giving the Title to the famous Lord *Cooper*; first Earl of *Shaftsbury*. He writ a Play called *Love's Victory*, a Tragi-Comedy printed in quarto *Lond.* 1658. and dedicated to the Right Worshipful Sr. *William Portman*. He writ this Play during the late Troubles, and design'd to have it acted, but the Powers then in being having suppressed the Stage; he contented himself with Printing it: tho' it has since appeared, (at least a great part of it) upon the Stage in 1678. under the Title of *Wits led by the Nose*, or *A Poet's Revenge*.

This Author writ besides, an Heroick Poem called *Pharonnida*, in Five Books, printed in octavo *Lond.* 1659. and dedicated likewise to Sr. *William Portman*. This Poem tho' it hath nothing extraordinary to recommend it, yet appear'd abroad in Prose 1683. under the Title of a Novel called *Eromena*, or *The Noble Stranger*.

## George CHAPMAN.

A Gentleman of no mean Repute for his Poetical Writings and Versions, amongst the Wits of the Age wherein he liv'd, *to wit*, in the latter part of the Reign of Queen *Elizabeth*, and that of King *James*. I can give him no greater Commendation, than that he was so intimate with the famous *Johnson*, as to engage in a Triumvirate with Him, and *Marston* in a Play called *Eastward-Hoe*: a Favour which the haughty *Ben* could seldome be perswaded to. I might add to this, that he was so much valued

lued in his time, by the Gentlemen of the *Middle-Temple* and *Lincoln's-Inn*, that when those two Honourable Societies agreed to Present Their Majesties with a Masque at *White-ball*, on the joyful Occasion of the Marriage between the Princess *Elizabeth*, only Daughter to King *James* the First, and *Frederick* the Fifth of that Name, Count *Palatine* of the *Rhine*, and afterwards King of *Bohemia*: they chose Mr. *Chapman* for their Poet, to suit Language to the Occasion, and Mr. *Inigo Jones* for their Engineer, to order the Machines, and Decoration of the Scenes.

He has writ many Dramatick Pieces, to the number of Eighteen: besides several other Poems and Translations: of all which his Tragedy of *Buffy d'Amboise* has the Preference. I know not how Mr. *Dryden* <sup>(h)</sup> came to be so posselt with Indignation against this Play, as to resolve to burn One annually to the Memory of *Ben Johnson*: but I know very well that there are some who allow it a just Commendation; and others <sup>(i)</sup> that since have taken the liberty to promise a solemn annual Sacrifice of *The Hind and Panther*, to the Memory of Mr. *Quarles*, and *John Bunyan*: so that should this last Humour continue, *The Hind and Panther* would grow as scarce, as this Old Tragedy is at present. But I leave this Digression to give the Reader an Account of his Plays in order.

*All Fools*, a Comedy presented at the *Black-*

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(h) Pref. to *Spanish Friar*. (i) Pref. to *Reasons for Bays* Changing his Religion.

*friars,*

*friars*, and afterwards before his Majesty King *James* the First, in the Beginning of his Reign: and printed in quarto. *Lond.* 1605. This was in those days accounted an Excellent Comedy, and will still bear Reading: it seems to be built in part upon the same Fabrick with *Terence's Heautontimoramenos*, as those who will compare the Characters of the two Fathers *Gostanzo*, and *Mar. Antonio*, with *Chremes*, and *Menedemus*; and their Sons *Valerio*, *Fortunio*, and *Rynaldo*, with *Clinia*, *Antipho*, and *Syrus*, may easily perceive. The Prologue and Epilogue (writ in Blank Verse) shew that in those days, Persons of Quality, and those that thought themselves Judges of Wit, instead of sitting in Boxes, as now in use, sat on the Stage: what influence those Sparks had on the meaner Auditors, may be seen by the following Lines; (\*)

*Great are the Gifts given to united Heads;  
To Gifts, Attire, to fair Attire the Stage  
Helps much; for if our other Audience see  
You on the Stage depart before we end,  
Our Wits go with you all, and we are Fools; &c*

*Alphonsus Emperor of Germany*, a Tragedy, very often acted (with great Applause) at the Private-house in *Black-friars*, by the Servants to King *Charles* the First; printed in quarto *Lond.* 1654. This Play, tho' it bear the Name of *Alphonsus*, was writ (as I suppose) in Honor of the English Nation, in the Person of *Richard* Earl of *Cornwal*, Son to King *John*, and Brother

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(k) Prologue to the Play.

to King *Henry* the Third. He was chosen King of the *Romans* in 1257. and Crown'd at *Aix* the Seventeenth day of *May*, being *Ascension* day. About this time *Alphonfus* the Tenth King of *Castile*, (the subject of this Tragedy) was chosen by other Electors. Tho' this King was accounted by some a Pious Prince, yet our Author represents his as a Bloody Tyrant, and contrary to other Historians brings him to an unfortunate End, he supposing him to be kill'd by *Alexander*, Son to *Lorenzo de Cipres* his Secretary: in revenge of his Father, who was poyson'd by him: and to compleat his Revenge he makes him first deny his Saviour in hopes of Life, and then stabs him, glorying that he had at once destroyed both Body and Soul. This Passage is related in several Authors, as Bolton's *Four last Things*, Reynolds of *the Passions*, Clark's *Examples*, Wanley's *History of Man*. For the true Story consult *Mariana de Reb. Hisp. Lib. 13. C. 10. &c.* *Louis de Mayerne Turquet. Hist. Generale d'Espagne Lib. 12. Bæovius An. 1257, &c.*

*Blind Beggar of Alexandria*, a Comedy, most pleasantly discoursing his variable Humours in disguised shapes full of Conceit and Pleasure: fundry times publickly Acted in *London*, by the Right Honourable the Earl of *Nottingham*, Lord High Admiral his Servants, printed in quarto *Lond. 1598.* This Play is neither divided into Acts nor Scenes.

*Bussy d'Amboise*, a Tragedy often presented at *Pauls*, in the Reign of King *James* the First: and since the Restauration of King *Charles* the

Sc.

Second acted at the Theatre-Royal with good Applause. For the Plot see *Thuanus*, *Jean De Serres*, and *Mezeray*, in the Reign of King *Henry* the Third of *France*. The Intrigue between *Bussy* and *Tamyras* is related by *Rosset* in his *Histoires Tragiques de nôtre temps*, under the feign'd Names of *Lysis & Silex*. *Hist.* 17. pag. 363.

*Bussy d'Amboise, his Revenge*, a Tragedy, often presented at the Private-house in the *White-Friars*, printed in quarto *Lond.* 1613. and dedicated to the Right Virtuous and Truly Noble Knight, Sr. *Thomas Howard*. This Play is far short in value to the former, and was not received on the Stage with that universal Applause, Neither is it so strictly founded on Truth as the other: tho' the Author (1) calls 'them poor Envious Souls that cavil at Truth's 'want in these natural Fictions: Material Instruction, elegant and sententious excitation 'to Virtue, and deflection from her contrary, 'being the Soul, limbs, and limits of an Authentic Tragedy.

*Conspiracy and Tragedy of Charles Duke of Byron Marshal of France*, in two Plays, acted at the *Black-friars* in the Reign of King *James* the First, printed in quarto *Lond.* 1608. and Dedicated to his Honourable and constant Friend Sr. *Thomas Walsingham*, and to his much Loved from his Birth, the right Toward and Worthy Gentleman his Son, *Thomas Walsingham* Esq; This Play is founded on History in the Reign of *Henry IV.* of *France*: and many

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(1) Epistle Dedicatory.



are the Authors that have mention'd the Mar-  
shal's Story. See *Davila's Civil Wars of France*,  
*Montluc's Memoires*, *Mezeray's Chron.* *Pierre*  
*Mathiew's Contin. of De Serres*, *Thuanus*, *An-*  
*selmus Gemblacensis*, *Scipion Dupleix*, *P. Ma-*  
*thiew*, &c.

*Cæsar and Pompey*, a Roman Tragedy de-  
claring their Wars, out of whose Events is  
evicted this Proposition, *Only a Just Man is*  
*Freeman*, printed in quarto *Lond.* 1631. and  
Dedicated to the Right Honourable, his ex-  
ceeding good Lord, the Earl of *Middlesex*.  
cannot pass by that our Author has here lai-  
down the same Rule with Father *Le Bossu*, the  
Learned regular Canon of *St. Genevieve*, (<sup>m</sup>  
That the Moral ought to be the foundation of  
a Play: Instruction being the chief design of  
Poet. As he says; *La premiere chose par où l'on*  
*doit commencer pour faire une Fable, est de choisir*  
*l'Instruction & le point de Morale qui luy doi-*  
*servir de fond, selon le dessein & la fin que l'on*  
*propose.* This is that Passage which *Mr. Dry-*  
*den* hints at in his *Grounds of Criticism* in Tra-  
gedy (<sup>n</sup>) and tho' he takes the French for his  
Guide, I believe there have not been wanting  
those of our own Countrymen, who have been  
able to decide all Controversies in Dramatic  
Poetry, as well as Strangers. Many Authors  
have treated on this Story: See *Suetonius's Life*  
of *Julius Cæsar*. *Plutarch's Lives of Pompey*  
*Cæsar*, and *Cato*, *Velleius Paterculus*, *Florus*  
*Dion*, and *Lucan*, who by some is rather

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(m) *Traité du Poëme Epique*, lib. I. cap. 7. (n) *Pref.* to  
*Troilus and Cressida*.

accounted an Historian than a Poet.

*Gentleman Usher*, a Comedy printed in quarto *Lond.* 1606. I know not whether ever this Play was acted, but I have heard it commend-  
ed by some, for a good Comedy, though if I may presume to give my Opinion, 'tis but indifferent.

*Humourous days Mirth*, a Comedy printed as I am told in quarto, and a passable Play: but this I must leave to those who have read it.

*Masque* of the Two Honourable Houses or Inns of Court; the *Middle-Temple* and *Lincolns Inn*: Perform'd before the King at *White-hall*, on *Shrove-monday* at Night, being the fiftcenth of *February* 1613. at the Princely Celebration of the Most Royal Nuptials of the *Palsgrave*, and his thrice Gracious Princess *Elizabeth*, &c. With a description of their whole Shew; in the manner of their March on Horse-back to the Court from the *Master of the Rolls* his House: with all their Right Noble Consorts, and shewful Attendants. Invented, and Fashion'd, with the ground and special structure of the whole Work by our Kingdoms most Artfull and Ingenious Architect *Inigo Jones*. Supplied, applied, digested, and written by *George Chapman*, printed in quarto *Lond.* 1614. and dedicated to the most Noble and constant Combiner of Honor and Virtue, Sr. *Edward Phillips*, *Master of the Rolls*. At the end of the *Masque* is printed an *Epithalamium* called a *Hymne* to *Hymen* for the most time-fitted Nuptials of our 'Thrice Gracious Princess *Elizabeth*, &c. I leave it to their Judgments who have perus'd  
this

this Piece, to determine whether it answer the swelling Title-page, or whether the Authors Defence before the Masque, be just and solid.

*May-day*, a Witty Comedy, divers times acted at the *Black-friars*; and printed in quarto *Lond.* 1811.

*Monsieur d'Olive*, a Comedy fundry times acted by her Majesties Children at the *Black Friars*, printed in quarto *Lond.* 1606.

*Revenge for Honor*, a Tragedy printed in quarto *Lond.* 1654. This Play I have seen acted many years ago at the *Nursery* in *Barbican*.

*Temple*, a Masque which I never saw.

*Two Wise Men, and all the rest Fools*, or a Comical Moral, censuring the Follies of that Age, divers times acted, and printed in quarto *Lond.* 1619. The Prologue and Epilogue to this Play are writ in Prose, which was practic'd formerly by several of the Poets, as *William Lilly*, in his Court Comedies, and others. But there is One thing in this Play, far more remarkable; that it is extended to Seven Acts: a thing which I never saw in any other, either in our own, or Foreign Languages, and which is directly contrary to that Rule of *Horace* (°)

*Nève minor, neu sit quinto, productior actu  
Fabula, quæ posci vult & spectata reponi.*

But I suppose this might rather be the Printer's Ignorance, than the Poets Intention; for certainly Mr. *Chapman* better understood the Rules of the Dramma: tho' I am led only by Tradition to believe this Play to be his; since

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(°) *De Arte Poetica.*

'tis published without any mention of the Author, or the Place where it was printed.

*Widow's Tears*, a Comedy often presented in the *Black and White Friars*: printed in quarto *Lond.* 1612. and dedicated to the right Virtuous and truly Noble Gentleman *John Reed of Mitton*, in the County of *Gloucester*, Esq. The Plot of *Lysander and Cynthia* is borrow'd from *Petronius Arbyters Satyricon*, being the Story of the Matron of *Ephesus* related by *Eumolpus*: a Story since handled by several other Pens, as *Janus Douza* the Father, in his Notes on this Story, and *Gabbema* in the last Edition of *Petronius*: who observe, That it was translated into Latine Verse by *Romulus*, an Antique Gramarian; that it was translated from the German Language into Latine: and into French Rhime by *Hebertus*. We have it not only in the *Seven Wise Masters*, a Book vulgarly known, and which, if I may believe my Author, is a translation of *Modias*, who new modell'd the Story, and publisht his Version under this Title *Ludus septem Sapientum, de Astrei regii adolescentis, educatione, periculis, &c.* But also I have read the same Story with little alteration in the *Cento Novelle Antiche di Carlo Gualteruzzi*, Nov. 51. We have it likewise much improv'd, with a Philosophical Comment upon it, by a Countryman of our own, under the Title of the *Ephesian Matron*, printed in octavo *Lond.* 1668. and others.

These are all the Plays which I know of, that are publisht under our Authors name, except a Play which I have already mention'd, viz.

*Eastward-Hoe*, a Comedy play'd in the *Black Friars*, by the Children of her Majesties Revels made by *George Chapman*, *Ben Johnson*, and *J. Marston*, printed in quarto *Lond.* 1605. The Play was writ shortly after *Decker's Westward-Hoe*, as you may see by the Prologue which writ in Blank Verse. The Play it self has lately appear'd on the present Stage, being viv'd by Mr. *Tate* under the Title of *Cuckold Haven*.

Mr. *Phillips*, I know not why, has omitted half this Authors Plays, as you may see in my Account of the *Modern Poets*, p. 53.

Having given an Account of his Plays, I now to speak of his other Works, which were not in those days accounted less eminent: particularly his Version of all *Homer's Works* viz. His *Illiads*, *Odysses*, and what he calls *The Crown of all his Works*, his *Batracomyomachia* or *The Battle of Frogs and Mice*, together with his Hymns and Epigrams. If it be urg'd some that he has been since out-done by Mr. *Ogleby* in the Two former, it is chiefly to be ascrib'd to the ill choice of his measure of Verse and the obsolete Expressions in use in his time and besides Translation was then, as I may say in its Infancy. However I think Mr. *Ogleby* himself has since been as far exceeded by the exact and curious Pen of Mr. *Hobbs*: and for his *Minor Poems*, they have never been attempted by any other Pen that I know of. To these I must add his Translation of *Hesiod*, his finishing *Musæus* his *Erotopægnion*, or *The Loves of Hero and Leander*, a Piece begun by

*Christopher Marloe*; his *Andromeda liberata* with a Vindication of the same; all which speak his Industry at least, if not his Ingenuity: and how slight an Opinion foever this Age may entertain of his Translations, I find them highly extoll'd in an Old Copy call'd a *Censure of the Poets*: which having spoke of the Eminent Dramatick Poets, as *Shakespear*, *Johnson*, *Daniel*, &c. it adds of Translators as follows, placing our Author in the first Rank.

*Others again there lived in my days,  
That have of us deserved no less Praise  
For their Translations, than the daintiest Wit,  
That on Parnallus thinks be high doth sit,  
And for a Claim may 'mongst the Muses call,  
As the most curious Maker of them all;  
First reverend Chapman, who hath brought t'us  
Musæus, Homer, and Hesiodus,  
Out of the Greek; and by his skill hath rear'd  
Them to that height, and to our tongue indcar'd,  
That were those Poets at this day alive;  
To see their Books, that with us thus survive;  
They'd think, having neglected them so long,  
They had been written in the English Tongue.*

### Sir Aston COKAIN.

A Gentleman that in the Reign of K. Charles the Second, liv'd at *Ashbourn*, a Market-town in *Darby-shire*, (situate between the River *Dove* and *Compton*). He was of an Ancient Family, as Mr. *Cambden* observes in the Entrance of his Description of *Darby-shire*. Nay further Mr. *John Cokain* of *Rushton* (our Authors Kins-

man and Cousin German to the Lord O'Brien Cokain, Viscount Cullen in Ireland) had an Ancient Evidence to prove that Sr. — Cokain their Predecessor was anciently allyed to King William the Conqueror, and in those days lived at *Hemmingham-Castle* in *Essex*. (p) But whether our Author fetcht his Pedigree from so Ancient a Stock or no; certain it is, that he was well descended, and had a Liberal Education bestowed on him, being in his youth bred in *Trinity College*, in *Cambridge*, and when he was about Four and Twenty years of Age, he was sent to make a Journey through *France* and *Italy*, which he compleated in a Twelve-months space, *An. 1632.* an Account of which he has writ to his Son (q). He was very much addicted to Books, and the study of Poetry: spending most of his time in the Muses company. Amongst his other Poetical Productions, he has written Three Plays, and a Masque which are in print; of which take the following Account.

*Masque* presented at *Bretbie* in *Darby-shire*, on Twelfth-Night 1639. This Entertainment has hitherto been omitted in all former Catalogues, as I suppose through an Over-sight, it being but short, and printed in the body of the Author's Poems, (r) amongst others of a different Nature. It was presented, (as I find upon perusal of it). before the Right Honourable *Phillip* the first Earl of *Chesterfield*, and his Countess, Two of their Sons acting in it. The diversion terminated in a Ball.

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(p) See *Cokain's Epigrams* l. 2. Ep. 7. (q) See his *Prem.* p. 93. (r) See pag. 118. Ob.

*Obstinate Lady*, a Comedy printed in octavo, Lond. 1658. This Play, with other Poems were left in the Custody of a Friend, at the Author's Removal from London, who dying, they were disperst into several Hands. One Mr. William Godbid, (a Bookseller as I suppose) got this Play into his Hands, and tho' he found it imperfect, the last Leaf being wanting, wherein were the Authors Conclusion and Epilogue: he procured some of his Acquaintance to supply that defect, and so printed it. And tho' this Comedy were very much of it writ in Number (as the Author calls it) he put it forth as if the most part of it were Prose. In this Edition you have that defect much amended, and the Authors own Conclusion, and Epilogue added. *Sr. Aston's Obstinate Lady*, seems to be Cousin-German to *Massinger's Very Nobleman*; as they that will compare *Don John*, *Antonio*, and *Almira*, with *Carionil* and *Lucora* in this Play, may easily perceive.

*Ovid's Tragedy*, printed in octavo Lond. 1669. This Play was printed since the rest of his Works, tho' it is frequently bound with them. I know not why the Author gave this Play the Title of *Ovid's Tragedy*, except that he lays the Scene in *Tonno*, and brings him to fall down dead with grief at the News he received from *Rome*, in sight of the Audience: otherwise he has not much business on the Stage, and the Play ought rather to have taken the Name from *Bassanes Jealousy*, and the dismal effects thereof, the murder of his new Bride *Clorina*, and his Friend *Pyronius*. But this is an Error which



which *Beaumont* and *Fletcher* have heretofore committed, (as Mr. *Rimer* <sup>(f)</sup> has observ'd.) is the *King and no King*, and therefore the more excusable in our Author. The passage of Captain *Hannibal's* inviting the dead Carcasses of *Helvidius* to Supper, is possibly borrow'd from the Italian Play called *Il Atheiste Fulminato* to which Language our Author was no Stranger; and on which Foundation the Catastroph of the *Libertine* is built.

*Trapolin creduto Principe*, or *Trapolin supposto a Prince*, an Italian Tragi-comedy, printed in octavo *Lond.* 1658. The Design of this Play the Author borrow'd from One which he saw or rather heard, twice Acted in *Venice* during his abode in that City; since he built this on that Foundation: So that as he pleads in his Prologue it is no Translation. This Play was reviv'd on our Stage since the King's Return and a new Prologue writ by *Duffet*, printed in his Poems pag. 82. and has since that, been altered by Mr. *Tate*, and acted at the Theatre in *Dorset-Garden*. 1685.

Mr. *Philips* <sup>(i)</sup> and Mr. *Winstanley* <sup>(n)</sup> have committed mistakes in this Author, having omitted the Tragedy of *Ovid*, and plac'd two anonymous Plays to him, which I dare be confident are none of his; viz. *Iberfites*, and *Tyrannical Government*. All his Poems being collected, and publish'd together, in octavo *Lond.* 1669, by Mr. *Kirkman*, who knew Plays far better than either of these Authors.

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(f) Pag. 57. (i) Pag. 13. (n) Pag. 163.

Having given you this Account of his Plays, I am next to speak of his other Poems, and Pieces, but since the Author has reckon'd them up in Verse, in an Epigram (\*) directed to his Honoured Friend, Major *William Warner*, I shall transcribe his own Lines, which may inform the Reader of his Stile, as well as his Poems.

*Plays, Eclogues, Songs, a Satyr I have writ,  
A Remedy for those 2th amorous Fit,  
Love Elegies, and Funeral Elegies,  
Letters of things of divers Qualities,  
Encomiastick Lines to Works of some,  
A Masque; and an Epithalamium,  
Two Books of Epigrams: All which I mean  
Shall (in this Volume) come upon the Scene;  
Some Divine Poems, which when first I came  
To Cambridge I writ there, I need not name;  
Of Dianea, (y) neither my Translation,  
Omitted here as of another Fashion.*

*For Heavens sake name no more you say, I  
cloy you,  
I do obey you; Therefore (Friend) God b'uy you.*

### *Edward Cook Esq;*

A Gentleman of whom I can give no other account, than that he has publisht a Play call'd: *Love's Triumph*, or *The Royal Union*, a Tragedy in Heroick Verse, never acted, but printed in quarto Lond. 1678. and dedicated to her Highness, the Most Illustrious *MARY* Princess of

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(\*) *Epigr. L. 2. Ep. 124.* (y) A Romance Translated from the Italian of *Giuseppe Francisco Lovelano.*

*Orange*. This Play is founded on *Cassandra*, a famous Romance, as you will find by reading Part 5th, Book 4th, to the End.

I am, Sir, Your humble Servant,  
John Cook.

The Author of a Play call'd *Green's Tu Quoque*, a Comedy printed in quarto *Lond.* ----- I cannot tell the Date, or the Place where 'twas first acted; the Title-page of my Copy being lost, tho' I suppose at the *Red-Bull*, by a Passage in the Play; but I can inform the Reader, that it is commended by *Thomas Heywood*, who purposely writes an Epistle to gratulate (as he says) the Love and Memory of his Worthy Friend the Author; and his entirely beloved Friend the Actor. He says further, That it 'past the Test of the Stage with general Applause. And I have seen it acted since the King's Return, at the Play-house (as I think) in little *Lincoln's Inn Fields* with good Success: tho' the printed Copy be not divided into Acts. The Plot of *Spend-all's* gaining the Widow *Raysby*, has a near resemblance with that of *Will. Small-shanks* and *Widow Haffery*: tho' I think the Design is better wrought up in this Play; because the Widow by a Counter-plot frees her self from *Spend-all*, and after having made a Tryal of the Sincerity of his Love, consents of her own accord to Marry him.

This Play had its Title given it by the Author; in respect of the admirable Comedian, *Thomas Green*, who acted the part of *Bubble*, whose universal Repartee to all Complement is

is *Tu Quoque*; Mr. Heywood (\*) gives him this Character, 'That there was not an Actor of his Nature in his Time of better ability in performance of what he undertook, more applauded by the Audience, of greater Grace at the Court, or of more general Love in the City:

At the Entrance of this Play is a Distick, which Mr. Winstanley applies to Mr. Robert Green, (of whom I shall give an account in his proper place: ) tho' had he put on his Spectacles he would have found it printed thus;

Upon the Death of Thomas Green.

*How fast bleak Autumn changeth Flora's dye,  
What yesterday was (Green) now's fear and dry.*

W. R.

John COREY.

A Gentleman who is pleas'd to stile himself the Author of a Play call'd *The Generous Enemies*, or *The Ridiculous Lovers*, a Comedy acted at the Theatre-Royal by his Majesties Servants, and printed in quarto Lond. 1672. Tho' he has so little share in it; that we may justly say of him, as *Appollodorus* the Athenian said of the Books of *Chrysippus*: If a Man should extract the things which he hath borrow'd from others, the Paper would be left blank. To prove this I am to acquaint the Reader, that this Play, like a Butcher's Cullion is made out of several Pieces; he having stollen from Four Eminent Poets; *Piercher*, and *Randolph*; *Th. Corneille*, and *Quinault*. The chief Design of

(\*) Epistle to the Reader.

the Play, that of the *Generous Enemies*, is borrow'd from *Quinault's La Genereuse Ingratitude*, as will be evident to those who will compare the Characters of *Don Alvarez*, an Signior *Flaminio*, with those of the French *Zegry* and *Abencerage*; *Semena* in Disguise under the Name of *Lisander*, with *Zelinda* under the Name of *Ormin*, &c. For the *Ridiculous Lovers*; 'tis chiefly borrow'd from a Comedy of *Th. Corneille's* call'd *D. Bertran de Cigarral* which Play is founded on a Spanish Comedy written by *D. Francisco de Roxas*, and stiled *Entre bobos anda el juego*. The Quarrel between *Bertran* and *Robatsy* in the fifth Act, is stolen *verbatim* from *Love's Pilgrimage*, Act 2. Sc. 1. and Act 3. Sc. 3. The testy Humour of *Bertran* to his Servants in the third Act, is part of it taken from the *Muses Looking-glass* Act 2. Sc. 1. Act. 3. Sc. 3. and 4.

## Charles COTTON Esq;

An Ingenious Gentleman lately (as I am inform'd) Deceas'd, who sometimes dwelt at *Beresford* in the County of *Stafford*. He was an excellent Lyrick Poet, but particularly famous for Burlesque Verse: but mention'd here on account of a Translation of his call'd,

*Horace*, a French Tragedy of Monsieur *Corneille*, printed in quarto *Lond.* 1671. and dedicated to his Dear Sister Mrs. *Stanhope Hutchinson*. This Play was first finished in 1665. (a)  
' But neither at that time, nor of several years

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(a) See the Epistle to the Reader,

‘after, was it intended for the publick view ;  
 ‘it being writ for the private divertisement of  
 ‘a fair young Lady, and ever since it had the  
 ‘honor first to kiss her Hands, so intirely hers,  
 ‘that the Author did not reserve so much as  
 ‘the *Brouillon* to himself. However she being  
 ‘prevail’d upon tho’ with some difficulty to  
 ‘give her consent, it was printed in *Octo.* 1670.

I shall not extol, or particularise the Excellencies of this Play in the Original ; ’tis sufficient to tell you, that the French Author thought it might pass for the best of his Productions if the three last Acts had been equal to the two First : and this he says was the general Opinion, as you may read in the beginning of his Examen of this Play. (b) As to the Performance of this our Countryman, notwithstanding his Modesty, and Generosity in giving the preference to Madam *Phillips* her Translation, I think it no ways inferior to it, at least, I dare aver that it far transcends that Version publisht by Sr. *William Lower*.

The Plot of this Play, as far as it is founded on History, may be read in several Authors. See *Livy*, lib. 1. *Florus*, lib. 1. c. 3. *Dionysius Hallicarnassæus*, &c.

There are other Works of this Author’s writing, which speak him a great Wit, and Master of an excellent Fancy and Judgment : Such as his Poem call’d *The Wonders of the Peak*, printed in octavo *Lond.* 1681. His Burlesque Poems call’d, *Scarronides*, or *Virgil Travestie*, a mock Poem, on the first and fourth

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(b) See *Theatre de Cornille*. tom. 2.

Books of *Virgil's Aeneis*, printed in octavo Lond. 1678. Tho' the Title seems to imply as if this Poem were an Imitation of *Scarron*, who has translated Eight Books of *Virgil* in the same manner: yet those who will compare both these Pieces, will possibly find that he has not only exceeded the French, but all others that have attempted in that kind, to the reserve of the incomparable *Burles*, the sam'd Author of *Hudibras*: and I think we may with little variation apply the following Tetrastick written by *Scarron's* Uncle to this our Author.

*Si punctum amne tulit, qui miscuit utile dulci  
Ludendo scribens serius quid inermis?  
Virgili miranda legens, ridere jubetur,  
Idq; debet, Cotton, Anglica Musa tibi.*

There are several of *Lacinius*'s Dialogues put into *Burlesque Verse*, printed in octavo Lond. 1673. under the Title of *The Scoffer Scoff*, which are said to be writ by our Author, but whether this be true, I must leave to those who were better acquainted with him. However I must acquaint the Reader, that there was not long since published a Volume of Poems on several Occasions, with his Name prefixt, which was printed in a large octavo, Lond. 1689. Amongst which is a Copy call'd *The Angler's Ballad*, which puts me in mind of another piece writ by him in Prose, call'd *The Compleat Angler*, being Instructions how to angle for a Trout or Grasing in a clear Stream, being a Second Part to Mr. *Isaac Walton's* Book on the same Subject, printed in octavo Lond. 1676.

and

and dedicated to that Virtuous Man, the common Father of all Anglers. This Book is not unworthy the perusal of the gravest Men that are Lovers of this innocent Recreation, and those who are not Anglers, but have a taste of Poetry, may find Mr. *Cotton's* Character better describ'd by himself, in a Copy of Verses (printed at the end of that Book) called *The Retirement*, than any that I might present the Reader taken either from Colonel *Lovelace*, Sr. *Aston Cokain*, *Robert Herrick* Esq; or Mr. *Alexander Brome*; all which have writ Verses in our Author's praise, but in my poor judgment far short of these *Stanzas Irreguliers*, where (as Mr. *Walton* (\*) truly says) the Reader may see so good a Picture of our Author's mind, that if he be blest with a generous Soul, it will cause him to love him, (and his Memory) the better.

## Abraham COWLEY.

I have generally hitherto contented my self with giving a succinct Account of each Authors Affairs of Life, or Family: and chose rather to enlarge on their Works: but Mr. *Cowley* was a Person of so great Merit and Esteem in the world when Living; and his Memory so fresh in the minds of Learned Men, that I am oblig'd not to pass him slightly over. 'Tis true my Predecessors in this Work, I mean Mr. *Phillips* and Mr. *Winstanley*, have given but an imperfect account of Him, or his Writings: but as I

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(c) See his Letter to Mr. *Cotton*, at the end of the *Com. Angler*.



propose not them for my Pattern in this Subject, so I must publickly own, that I have for great a Veneration for the Memory of this great Man, that methinks his very Name seem an Ornament to my Book, and deserves to be set in the best Light I can place it. Wherefore I shall be as careful in copying his Picture from his Writings, as an Artist would be in hitting the Features of his Sovereign.

To begin first with his Birth; the place of his Nativity was *London*, and the time which made his Virtuous Parents happy in him, was the year of our Lord 1618. Tho' his Mother had no prescience like *Maia* the Parent of the great *Virgil*, (who the Night before her delivery dreamt she brought forth a sprig of Lawrel, which upon the setting forthwith became a Tree;) yet it may be said, that this our *English Maro*, grew ripe with equal speed, as that famous *Poplar* Bough planted at the Roman Poets Birth, sprung up into a beautiful tall Tree, which overtopped several others of far riper Age. *Virgil* at Thirteen years of Age began his Studies at *Millain*; but this our Author writ his Tragical History of *Pyramus* and *Thisbe*, when he was but Ten years old; his *Constantia* and *Philetus* at Twelve; and at Thirteen had published not only these but several other *Poetical Blossoms*,<sup>(d)</sup> which sufficiently prov'd the pregnancy of his Wit: and all this, whilst he was yet but a *Westminster* Scholar; before he could say with *Juvenal*,<sup>(e)</sup>

*Et nos ergo manum ferula subduximus-----*

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(d) The Title of his Book. (e) *Sat.* 1.

Nor is the Character he gives of himself less full of Admiration; (f) 'That even when he 'was a very young Boy at School; instead of 'running about on Holidays, and playing with 'his Fellows, he was wont to steal from them, 'and walk into the Fields, either alone with 'a Book; or with some One Companion, if he 'could find any of the same Temper.

His first Inclinations to Poetry, proceeded from his falling by chance on *Spencer's Fairy Queen*, (g) 'With which he was so infinitely 'delighted, and which by degrees so fill'd his 'head with the tinkling of the Rhine, and 'dance of the Numbers, that he had read him 'all over before he was Twelve years old, and 'was thus made a Poet as immediately as a 'Child is made an Eunuch. Thus he gradually 'grew up to that maturity both of Fancy and 'Judgment, that (in the opinion of a great Man now living, (h) 'Whoever would do him right, 'should not only equal him to the principal Ancient Writers of our *own* Nation, but should 'also rank his Name amongst the Authors of 'the *true* Antiquity, the best of the Greeks, 'and Romans. Nor is this the sense only of this Worthy Person, and Excellent Poet, but the general Opinion of the Wits of both Universities, and which will appear obvious to *All* that shall diligently read his Works: most of which were writ, or at least design'd whilst he was of *Trinity Colledge in Cambridge*, and of which I shall give a succinct Account, begin-

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(f) Essay of Himself, pag. 143. (g) *Idem* p. 144. (h) Dr. Sprat. See his Life, in the last page.

ing first with his English Plays, which  
Three in Number, viz.,

*Guardian*, a Comedy printed in quarto L  
1650. 'Made (says the Author (i) ) and a  
'before the Prince, or rather neither *made*  
'*acted*, but *rough-drawn* only, and *repeated*;  
'the haste was so great, that it could nei  
'be *revised*, or *perfected* by the *Author*,  
'*learned without Book* by the Actors, nor  
'forth in any Measure tolerably by the Offi  
'of the Colledge.

This Mr. Cowley thought fit to acquaint  
Prince with, in the Prologue which was  
ken to him at that time as the Reader  
see by the following Lines, being part of i

*Accept our hasty Zeal; a thing that's play*  
*Ere 'tis a Play, and acted ere 'tis made.*  
*Our Ignorance, but our Duty too, we see*  
*I would all ignorant People would do so.*  
*At other times, expect our Wit and Art.*  
*This Comedy is acted by the Heart.*

'After the Representation (the Author  
'us (k) ) he began to look it over, and char  
'it very much, striking out some whole P  
'as that of the *Poet*, and the *Souldier*; bu  
'having lost the Copy, durst not think it  
'serv'd the pains to write it again, which n  
'him omit it in the publication of his W  
'in Folio; though (at that time he ackn  
'ledg'd) there were some things in it, wh  
'he was not asham'd of, taking the Excus  
'his Age when he made it. But as it was

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(i) Preface to his Works, Pag. 2. (k) *Idem*.

‘accounted it only the hasty *first-sitting* of a  
‘Picture, and therefore like to resemble him  
‘accordingly.

This Comedy, notwithstanding Mr. *Cowley*’s modest Opinion of it, was acted not only at *Cambridge*, but several times after that *private-ly*, during the *prohibition* of the Stage, and after the King’s Return, publickly at *Dublin*, and never fail’d of Applause. This I suppose put our Author upon revising it; and there being many things in it which he dislik’t; and finding himself at leisure in the Country, he fell upon altering it almost throughout; and then permitted it to appear publickly on the Stage, under a new Title, as indeed ’twas in a manner a new Play, calling it

*Cutter of Coleman-street*, acted at his Royal Highness’s Theatre, printed in quarto *Lond.* 1663. This Play met with some Opposition, at its Representation under this new Name, from some who envyed the Authors unshaken Loyalty to the Prince, and the Royal Cause, in the worst of Times; but afterwards I suppose the Authors Preface (to which I refer the Reader) dispell’d all those Clouds rais’d by the Faction; and I have seen it acted with universal Applause: and I believe generally speaking, all unbyass’d Judges that have read, or seen it acted, will give it the Approbation of an excellent Comedy: and for those who are unsatisfied concerning his Fidelity to his King, I must refer them to that admirable Defence writ by the Reverend Bishop of *Rocheſter* <sup>(1)</sup> in

(1) *Life*, pag. 6.

them to the large Account of his Life, written by the exact and ingenious Author above-mentioned, or to the Readers own judgment. They consist of Miscellanies, Anacreontiques, and Pindariques; or some Copies of Verses translated Paraphrastically out of *Anacreon* and *Pindar*: on the later he has writ Notes, as replete with Learning, as his Odes with Wit and Fancy, and which most admirably explain the most difficult and abstruse Passages.

Besides these he has publisht an Epique Poem call'd *Davideis*, a Sacred Poem of the Troubles of *David*, in Four Books: tho' design'd by the Author to be continu'd and extended to Twelve; not for the Tribes sake, but in imitation of *Virgil*. As it is a great grief to the Lovers of Poetry, that he liv'd not to finish the Work; so 'tis the Opinion of an eminent Critick, (o) 'That as it may be lamented, that he carried 'not on the Work so far as he design'd, so it 'might he wisht that he had liv'd to Revise 'what he did leave us: I think the Troubles 'of *David* is neither Title nor Matter proper 'for an Heroick Poem; seeing it is rather the 'Actions than his Sufferings, that make an 'Heroe: nor can it be defended by *Homer's* 'Odysseis, since *Ulysses's* Sufferings conclude with 'one great and perfect Action. Yet notwithstanding, this judicious Author allows, 'That 'in the *Davideis* (Fragment and imperfect as 'it is) there shines something of a more fine, 'more free, more new, and more noble air, than

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(o) Mr. Rymer's Pref. to *Aristotle's* Treatise of *Poesy*.

‘appears in the *Hierusalem of Tasso*, which for  
 ‘all his care, is scarce perfectly purg’d from  
 ‘Pedantry. And after all says, ‘That in the  
 ‘Lyrick way however *Cowley* far exceeds him,  
 ‘and all the rest of the Italians. Tho’ *Jacobus*  
*Philippus Tomasinus, Laur. Crasso*, and other  
 great Men give *Tasso* an extraordinary Cha-  
 racter. But to return to our Author, what-  
 ever faults Mr. *Cowley* may have committed in  
 the Oeconomy of his Poem, (as Mr. *Rymer*  
 reckons up others) if it be consider’d, ‘That  
 ‘he writ the greatest part of it, (as the Au-  
 ‘thor of his Life observes) whilst he was a  
 ‘young Student in *Trinity Colledge in Cam-*  
*bridge*, and withal reflect on the vastness of  
 ‘the Argument, and his manner of Handling  
 ‘it, he may seem like one of the Miracles he  
 ‘there adorns, *like a Boy attempting Goliath*.  
 The rest of his Verses are written on several  
 Occasions, and for what remains unspoken of  
 in his Second Volume, they are Verses which  
 he made when he was a King’s Scholar, and  
 to which he gave the Title of *Sylva*.

As to his Pieces in English Prose, they are  
 Discourses by way of Essays, upon grave and  
 serious Subjects; where he gives the truest  
 and best Character of himself, and his thoughts  
 during his Retirement. These, with several  
 others which he design’d to add; he intended  
 had not Death prevented him, to have dedica-  
 ted to his old Patron the Earl of St. *Albans*,  
 ‘As a Testimony of his entire Respects to him:  
 ‘and a kind of Apology for having left hu-  
 ‘mane Affairs in the strength of his Age, while

‘he might still have been serviceable to his Country. But notwithstanding his Death, his intentions are made good by his worthy Friend the careful Overseer of his Writings, who has paid in this Legacy according to the will and intention of the deceased Testator.

His Latine Works contain the two former Books of his *Davideis*; a Latine Comedy call’d *Naufragium Jocularè*, which was acted before the University of *Cambridge* by the Members of *Trinity* Colledge, the second day of *February* 1638. and his *Poemata Latina*, printed in octavo 1668. consisting of Six Books of Plants, and One of Miscellanies; of whose several Character, you will find an account in his Life: where you may likewise find a description of his Temper, Conversation, &c. which would swell this Volume beyond its design’d Bulk, to relate. All that I shall acquaint you further with is, that this best of Poets, that ever our Nation produc’d, and a Man of so excellent a Temper, in the Opinion of King *Charles* the Second, that he was pleas’d to say of him upon the news of his death, that Mr. *Cowley* had not left a better Man behind him in England. This Excellent Man I say, Died after a Fort-nights Sickness, of a Stoppage in his Breast and Throat, accompanied with a violent De-fluction. He was Buried at *Westminster* Abby, near Two of our most eminent English Bards, *Chaucer*, and *Spencer*; his Corps being attended with a numerous Train of Persons of the most eminent Rank, both for Birth and Virtue. The late Duke of *Buckingham* his Noble Friend  
and

and Patron, has erected a Magnificent Monument over his Ashes in testimony of his Affection; whose Sculpture you may see at the beginning of his Second Volume. Tho' I take it for granted that every Lover of Poetry hath the Works of this Worthy Ornament of our Nation: (since in my weak judgment, what was said of *d'Urffé's Astræa*, by the great Cardinal *Richlieu*, may more truly be said of our Authors Works, That he was not fit to be admitted into the Academy, who had not been before well read in *Astræa*;) yet since his Epitaph may prove an Embellishment to this Work, I shall transcribe it.

ABRAHAMUS COWLEIUS,

*Anglorum Pindarus, Flaccus, Maro,  
Delicia, Decus, Desiderium Aevi sui,  
Hic juxta situs est.*

*Aurea dum volitant latè tua scripta per orbem  
Et Famâ æternùm vivis Divine Poeta,  
Hic placidâ jaceas requie, Custodiat urnam  
Cana fides vigilantque perenni lampade Musæ;  
Sit sacer iste Locus, Nec quis temerarius ausit  
Sacrilegâ turbare manu Venerabile Bustum.  
Intacti mancant, mancant per secula Dulcis  
COULEI cineres, serventque immobile saxum.  
Sic Vovet*

*Votumq; suum apud Posterios sacratum esse voluit,  
Qui viro Incomparabi possuit sepulcræ marmor:  
GEORGIUS DUX BUCKINGHAMIÆ.*

---

*Excessit è vita An. Æt. 49. & honorifica pompa  
elatus ex Ed. Buckinghamianis, viris Illustri-  
bus omnium Ord. exsequias celebrantibus, sepultus  
est die 3°. M. Aug. A.D. 1667.*



I forgot to acquaint the Reader, that there have been two Pieces falsely ascrib'd to this Author, One a Poem call'd *The Iron Age*, which was publisht during our Authors residence in *France*, on which he himself has sharply reflected at the Entrance of his Preface to his Works. The other Poem is father'd upon him by Mr. *Phillips* and Mr. *Winstanley*, which they call *Antonius and Mellida*, which in truth is not a Poem, but a Play in Two Parts, written by *John Marston*. Tho' I can give no Account how Mr. *Phillips* fell into this mistake, yet I know very well, that the little Poem he speaks of (q) is call'd *Constantia and Philetus*. As for Mr. *Winstanley*, he like blind Bayard boldly follows the former at a venture; but he may by this learn the truth of that old Proverb; *Mali Corvi malum ovum, Like Carpenter, like Chips*. There is an Ode written by Mr. *Cowley* for her Majesty, Queen to King *Charles* the First, printed in the begining of Mr. *Tate's* Collection of Poems on several Occasions, printed in octavo *Lond.* 1685. There was a New Edition of his Works with a Table, and the Verses that were made on his Death, by the Wits of the Age, printed in Fol. *Lond.* 1688. I shall close all with the Commendation given him by Mr. *Evelyn*, in his Imitation of *Ovid's* *Elegy ad Invidos*. (r)

*So long shall Cowley be admir'd above  
The Croud, as David's Troubles pity move,  
Till Woman cease to charm, and Youth to love.*

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(q) *Modern Poets*, p. 1. (r) *Tate's Collection of Poems*, p. 45.

## Robert Cox.

An Excellent Comedian that liv'd in the Reign of King *Charles* the First, One, who when the Ring-leaders of the Rebellion, and Reformers of the Nation suppress the Stage, betook himself to making Drolls or Farces; such as were *Actæon* and *Diana*; *Oenone*, with the Humours of *Bumkin*; *Hobbinal*; Singing *Simkin*; and *Simpleton* the Smith; which under the Colour of Rope-dancing, were allow'd to be acted at the *Red-Bull* Play-house by stealth, and the connivance of those straight-lac'd Governors. These Parts he usually acted himself, and so naturally, that *once* after he had play'd Young *Simpleton* at a Country Fair, a noted Smith in those parts, who saw him act, came to him, and offer'd to take him as his Journey-man, and to allow him Twelve-pence a Week more than the rest.

Nor was it in *London* only, but in the University likewise, that our Actor was applauded: infomuch that a Poetical Butler took such a Fancy to his Acting, that he was pleas'd to oblige him with a Prologue, that he might appear in *form*, as he had seen the Members of the Colledge he belonged to, at the Acting a Play in *Christmass*; part of which, for the Readers Diversion, and as a Sample of the Talent of this Chip of *Pernassus*, I have set down as follows:

*Courteous Spectators, we are your Relators,  
Neither Tylers, nor Slaters, nor your Vexators:  
But such as will strive to please, will you sit at  
your Ease,* *And*

*And speak such words as may be spoken,  
And not by any be mistaken ; &c.*

These Drolls were printed in quarto *Lond.* 1656. Second Edition, but first printed by *Tho. Newcomb* for the use of the Author. They are since printed in a Collection of Drolls, call'd *Sport upon Sport*, for *Kirkman*, in octavo *Lond.* 1673.

## John CROWN.

A Person now living, who has attempted all sorts of Dramatick Poetry, with different success. If I may be allow'd to speak my Sentiments, I think his Genius seems fittest for Comedy ; tho' possibly his Tragedies are no ways contemptible ; of all which, in my weak judgment, his *Destruction of Jerusalem* seems the best. He has written Fifteen Plays, of which Alphabetically.

*Andromache*, a Tragedy acted at the Duke's Theatre, and printed in quarto *Lond.* 1675. This Play Mr. *Crown* claims no farther share in, than the turning it into Prose, it being translated from the French of Monsieur *Racine*, by a young Gentleman, who had a great esteem for all French Plays, and particularly for this ; but whose Genius in Verse, it seems was not very fortunate. In a word, Mr. *Crown* has written an Epistle to clear himself of the Scandal (as he terms it) of so poor a Translation. This Play tho well esteem'd in the Original, had not its expected success on our English Stage.

The French Author has followed *Virgil*, in  
his

his Story. See *Lib. 3.* He transcribes the Passage beginning at Verse 292.

*Littoraque Epiri legimus, portuque subimus*

*Chaonio, & celsum Buthroti ascendimus urbem.*

And then skipping seven Verses which relate to her Marriage with *Hellenus*, he ends with the death of *Pyrrhus* by *Orestes* at the Altar of *Apollo*, or as some would have it, One which he erected in memory of his Father *Achilles*. The Author has followed *Euripides* his *Andromache* in the Character of *Hermione*, and her jealous Transports: but in that of *Andromache*, he rather chuses to shew her on the Stage, as the Widow of *Hector*, than *Pyrrhus*, and solicitous to preserve the Life of *Astyanax*, than *Molossus*: this being conformable to the general Idea which People have of *Andromache*.

*Ambitious Statesman, or The Loyal Favorite*, a Tragedy acted at the Theatre Royal, by his Majesties Servants, printed in quarto *Lond.* 1679. and dedicated to her Grace the Dutches of *Albermarle*. This Play is in the Poets Opinion, the most vigorous of all his Labours, but born in a time so unhealthy to Poetry, that it met not with the Applause which some people thought it deserv'd. I know not what Author *Mr. Crown* has follow'd, or whence he hath taken his Plot: but I suppose by his *Ambitious Statesman*, he means *Bernard d'Armagnac* the seventh, *Comte d'Armagnac*, and Constable of *France* in the Reign of King *Charles the Sixth*. My Reason for this Conjecture is, that he speaks of *Henry the Fifth's* Landing in *France*, which was in the time of that King.

Those

Those Authors who have treated of his Reign, are *J. de Labourcur, Hist. de Ch. VI. Enguerand de Monstrelet Chron. J. Froissard. Chron. de Fr. & de Angleterre. Memoires de Mart. du Bellay, Jean Juvenal des Ursins Hist. de Ch. VI. De Serres, Mezeray, &c.* to which I refer the Reader for better satisfaction.

*Calisto, or The Chast Nymph*; a Masque at Court, frequently presented there by Persons of great Quality, with the Prologue, and the Songs between the Acts: printed in quarto *Lond.* 1675. and dedicated to her Highness, the Lady *Mary*, Eldest Daughter of his Royal Highness the Duke. This Masque was writ at the Command of her present Majesty: and was rehearsed near Thirty times, all the Representations being follow'd by throngs of Persons of the greatest Quality, and very often grac'd with their Majesties and Royal Highnesses Presence. The Play was alter'd by the Poet from what it was at first; that which remains of the first design, may be known by its being written in the Pindarick way: that which has been alter'd being in Heroick Verse. The Plot is founded on a Story in *Ovid's Metamorphosis*, see *Lib. 2. Fab. 5, 6.*

*Charles the Eighth of France, or The Invasion of Naples by the French*, a History writ in Heroick Verse, acted at his Highness the Duke of York's Theatre; printed in quarto *Lond.* 1680. and dedicated to the Right Honourable *John* Earl of *Rocheſter*. This Play notwithstanding the Patronage of his Lordship, could not escape his Railery; for in his Imitation  
of

of *Boyleau's* third Satyr he brings in Mr. *Crown* as follows ; (1)

*Kickum for Crown declar'd ; said, in Romance,  
He had out-done the very Wits of France.*

*Witness Pandion, and his Charles the Eight ;  
Where a young Monarch, careless of his Fate,  
Tho foreign Troops and Rebels shock his State,  
Complains another sight afflicts him more.*

(viz.) (2) The Queens Gallies rowing from  
the Shore,

*Fitting their Oars and Tackling to be gone  
Whilst sporting Waves smil'd on the rising  
Sun.*

*Waves smiling on the Sun ! I'm sure that's new,  
And'twas well thought on give the Devil his due.*

For the Plot of this Play, as far as it concerns History, consult those who have written the Affairs of *Charles VIII.* as *Philip de Commines's Memoires*, *Robertus Gaguinus Rer. Gal. Annal.* *Guillaume de Jaligny Hist. de Ch. VIII.* *F. de Belleforest l'Hist. de neuf Roys Charles de France*, *André de la Vigne*, *Guicciardine*, *Mezeray*, &c.

*City Politiques*, a Comedy acted by his Majesties Servants ; printed in quarto *Lond.* 1683. This Play (which I have seen acted with Applause) is a severe Satyr upon the Whiggish Faction : but tho' the Author was accus'd for abusing an Eminent Serjeant at Law, and his Wife, under the Characters of *Bartoline*, and *Lucinda*, and a certain Doctor under the Name of *Pancby*, yet he has sufficiently clear'd him-

(1) *Rocheffer's Poems*, p. 109. (2) See the Play, p. 16.

self in his Epistle to the Reader, to which I refer you.

*Country Wit*, a Comedy acted at the Duke's Theatre, printed in quarto *Lond.* 1675. and dedicated to the Right Honourable *Charles* Earl of *Middlesex*. This Comedy is of that Kind, which the French call *Basse Comedie*, or *Low Comedy*, one degree remov'd from Farce. This Play, notwithstanding the Faction against it, pass'd the Test, and was approv'd by his Majesty King *Charles* the Second, whom the judicious part of Mankind will readily acknowledge to be a sovereign Judge of Wit. Part of the design is borrow'd from a Comedy of *Moliere's* call'd *Le Sicilien, ou l'Amour Peintre*; and I must take the freedom to tell our English Author, that part of the Language, as well as the Plot is stolen from that Play. Witness *Rambles* turning Picture-drawer to gain an Opportunity to discourse *Betty Frisque*: which the Reader may be pleas'd to compare with the Intrigue between *Adraste*, and *Isidore* Act. 1. Sc. 10. &c. besides other places. I shall leave it to those, who understand French, to judge whether our Author has put in practice the Rule which he has laid down in his Epistle to the *Destruction of Jerusalem*; That all Foreign Coin must be melted down, and receive a new Stamp, if not addition of Mettal, before it will pass currant in *England*, and be judged *Sterling*.

*Darius King of Persia*; a Tragedy acted by their Majesties Servants, printed in quarto *Lond.* 1688. and dedicated to Sr. *George Hewytt*  
Ba-

**Baronet**, One of the Lieutenants of his Majesties Horse-Guard. If I mistake not the Author has copyed, or at least imitated *Euripides* his *Hippolitus*, and *Phædra*, in the Characters of *Memnon* and *Barzana*. For the Plot as far as it concerns *Darius*, I have already mention'd in the Account of the Earl of *Sterline*, pag. 4. as *Qu. Cartius*, *Justin*, &c.

*Destruction of Jerusalem* by *Titus Vespasian*, in Two Parts; acted at the Theatre Royal; printed in quarto *Lond.* 1677. and dedicated to her Grace the Dutchess of *Portsmouth*. These Tragedies are written in Heroick Verse, and were acted with good Applause. As to the Authors Character of *Phraartes*, I leave it to the Criticks, and refer the Reader to his Epistle for satisfaction. The Historical part of these Plays, may be read at large in *Josephus de Bello Judaico*. Other Authors have likewise toucht upon it: as *Baronius Annal. Tom. 1. A. C. 72. Eusebius l. 3. c. 6. Xiphilinus Epitome Hist. Dion. in Vit. Vespasiani, Suetonius Life of T. Vespas. Tacitus Hist. l. 5. &c.*

*English Friar*, or *The Town Sparks*; a Comedy acted by their Majesties Servants, printed in quarto *Lond.* 1690. and dedicated to the Right Honourable *William* Earl of *Devonshire*. What Success this Play met with, the objections against it, and the Authors defence, the Preface will inform you.

*Henry the Sixth* the First Part, with the Death of the Duke of *Gloucester*; a Tragedy acted at the Duke's Theatre, printed in quarto *Lond.* 1681. and dedicated to *Sr. Charles Sidley*.

This



This Play is (if I mistake not) very much borrow'd from the Second Part of *Shakespear's Henry the Sixth*; tho' Mr. *Crown* with a little too much assurance affirms, that he has no Title to the Fortieth part of it. This Play was oppos'd by the Popish Faction, who by their Power at Court got it suppress'd: however it was well receiv'd by the Rest of the Audience.

*Henry the Sixth* the Second Part, or the Misery of Civil-War; a Tragedy acted at the Duke's Theatre, printed in quarto *Lond.* 1681. Part of this Play likewise is borrow'd from *Shakespear*. For the Plot read the Chronicles of those Times, writ by *Grafton, Hollingshead, Trussel, Martin, Stow, Speed, Biondi, Du Chesne, &c.*

*Juliana, or The Princess of Poland*; a Tragi-Comedy acted at his Royal Highness the Duke of York's Theatre: printed in quarto *Lond.* 1671. and dedicated to the Right Honourable *Roger* Earl of *Orrery*. This was the first Play this Author writ, which if it be not so well penn'd as several of his later Productions, it does but verify his own Observation, (\*) 'That there are few Authors but have had 'those slips from their Prune, which their riper 'Thoughts either were, or at least had reason 'to be asham'd of.

*Sr. Courtly Nice, or It cannot be*, a Comedy acted by his Majesties Servants, printed in quarto *Lond.* 1685. and dedicated to his Grace the Duke of *Ormond*. This Play was written at the Command of his late Majesty *K. Charles the Second*, who gave Mr. *Crown* a Spanish Play

(u) Epistle Dedicatory.

*Amphitruo* : or *It* ; high.  
*hook* t the l , a l this.  
 This Comedy, or at it as far as re-  
 lates to the Spanish t , t o dy appear'd  
 on the Stage, under ti Title of *l's Wiles*.  
*St. Courty's* Song of *Thief*, is a paraphrase  
 of *Mascurille's* *Am* in *Molliere's* *Les pre-*  
*cienses Rabelais*. 'I is Play is accounted an  
 excellent Comedy, a has been frequently  
 acted with good Ap ause.

*Thyestes*, a Tra dy ed at the Theatre  
 Royal by their Ma s Servants; printed in  
 quarto Lond. 1681. The Plot of this Play is  
 founded on *Seneca's Thyestes*, and seems to be  
 an Imitation of that Play. I know not whe-  
 ther our Author ever saw the Italian Play on  
 this Subject, written by *Ludovicus Dulcis*,  
 which is commend by *Delrio*; or the French  
 Tragedies of *Rolau Brisset*, and *Benoist Bau-*  
*dayn*: but I doubt not but this Play may vie  
 with either of them : at least the French Plays,  
 which in the Opin a of some, are very mean.  
 I know nothing else of our Authors writing,  
 except that Romance above-mention'd, which  
 I never saw.

*D.*

*John DANCER, alias DAUNCY.*

**A**N Author of whose place of Nativity, or  
 other passages of Life I am able to give no  
 Account. All I know of him is, that he liv'd in  
 G the

the Reign of King *Charles* the Second; that his Translations shew him well vers'd in the French, and Italian Tongue. He has oblig'd us with Three Dramatick Plays, translated from the Originals of three Eminent Poets, viz. *Tasso*, *Corneille*, and *Quinault*.

*Agrippa King of Alba*, or *The False Tiberius* a Tragi-Comedy in Heroick Verse; several times acted with great Applause, before Grace the Duke of *Ormond*, then Lord Lieutenant of *Ireland*, at the Theatre Royal *Dublin*; printed in quarto *Lond.* 1675. dedicated to the Right Honourable the Lady *Mary Cavendish*, Daughter to the Duke of *Ormond*. This Play is translated from the French of Monsieur *Quinault*, an Author well known amongst those that are conversant in French Poetry, several of whose Pieces have appeared on the English Stage; as *La Genereuse Inconstitute*; *L'Amant Indiscret*; *Le Fantosme amoureux*; &c. I know not whether this Translation be equal to the Original, having never seen the later; neither can I give any account of the Plot, which I take to be fictitious.

*Aminta*, a Pastoral printed in octavo *Lond.* 1660. and dedicated to his much Honoured; truly Noble Friend Mr. *R. B.* Who is made known by those Letters I will not be so bold as to conjecture, because our Author has conceal'd his Patrons Name in obedience to his Command. This Play, is a Translation of that famous Piece writ by that celebrated Wit, Signior *Quinto Tasso*, born at *Sorrento*, bred up at *Pavia*, and the Favourite of *Charles IX.* of *France*.

He was (as I may say) the Father of Pastorals; being the first that transferr'd them from the Eclogue, to Dramatick Poetry: and his *Amintha* is esteem'd by Forreigners, a Master-piece of Pastoral Comedy: and has been translated into the French, Spanish, English, German and Dutch Tongues. This was the Pattern which the admired *Guarini* propos'd for his Imitation, when he writ *Il Pastor fido*; and our Author has since endeavour'd to imitate his excellent Translator, the Lord Embassador *Fanshawe*. If it be objected by some that this Translation of *Tasso*, is far short of that of *Guarini*; we may however with justice affirm, that at least this Translation exceeds *that* printed in 1628, if we allow some consideration for his being clog'd with Rhime, which forces him more upon Paraphrase, and withal that it was his first attempt to Poetry. With this Play, are printed several Poems on different Subjects, amongst which are Love Verses, which seem as if they were writ in imitation of Mr. Cowley's *Mistris*s.

*Nicomede*, a Tragi-Comedy, acted at the Theatre Royal in *Dublin*; printed in quarto *Lond.* 1671. and dedicated to the Right Honourable *Thomas* Earl of *Offory*. This Play is translated from the French Original of Monsieur *Th. Corneille*, and is One of those Pieces which he himself most valu'd. There are a great many Beauties in it which he enumerates in the *Examen*. He says the Story is taken from the Fourth Book of *Justin*, tho' I suppose this is an Errata of the Press, the Story being in the

last Chapter of the Thirty-fourth Book.

He writ besides these, several other Pieces ; as a Romance call'd the *English Lovers*, printed in octavo *Lond.*---- which however commend-ed by Mr. *Winstanley*, the Contrivance is due to *Heywood's* Play call'd *The Fair Maid of the West* in Two Parts: from whence our Author borrow'd the Story. Two other Pieces are mention'd by Mr. *Winstanley*, viz. *A Compleat History of the late Times*, and a *Chronicle of the Kingdome of Portugal*: neither of which I have ever seen.

## Samuel DANIEL *Esq;*

A Gentleman living in the Reigns of *Queen Elizabeth*, and *King James* the First: and One, whose Memory will ever be fresh in the minds of those who favour History, or Poetry. He was born near *Taunton* in *Somerset-shire*, and at Nineteen years of Age, in the year 1581. he was enter'd Commoner of *St. Mary Magdalen Hall* in *Oxford*: and after having three years exercised himself in History, and Poetry, he left the University. His own Merit, added to the Recommendation of his Brother in Law, the *Resolute John Florio* (so well known for his Italian Dictionary) prefer'd him to the Knowledge of *Queen Ann*; who was pleased to confer on him the Honour of being One of the Grooms of her most Honourable Privy-Chamber: which enabled him to rent a Garden-house near *London*, where in private he compos'd most of his Dramatick Pieces. At last  
being

being weary of the world, he retir'd into *Wiltshire*; where he rented a Farm near the *Dever*, according to Dr. *Fuller*, (\*) tho' Mr. *Wood* (b) says that his retreat was to *Beckington*, near *Phillips-Norton* in *Somerset-shire*, where he Died in *October* 1619. being about Four-score years of Age, and was Buried in the same Parish-Church, where a Monument was erected at the sole Bounty of the Lady *Ann Clifford*, Heiress of *George Earl of Cumberland*, and afterwards Countess of *Pembroke, Dorset*, and *Montgomery*, whose Tutor he was.

Having given this Account of his Life, I am now to speak somewhat of his Writings; and it being at present my Subject, I shall speak first of his Dramatick Pieces, which consist of Two Pastorals; Two Tragedies; and a Masque, viz.

*Cleopatra*, a Tragedy printed in quarto *Lond.* 1623. and dedicated to the Right Honourable the Lady *Mary Countess of Pembroke*, by a Copy of Verses written in Stanzas of Eight Lines, which the Italians (from whence we took the Measure) call *Ottava Rima*. This Play was first printed in octavo *Lond.* 1611. but this later Copy infinitely differs from the former, and far exceeds it; the Language being not only corrected, but it having another advantage in the Opinion of a Modern Poet, (c) since that which is only dully recited in the first Edition, is in the last represented. For the Foundation of the Story, consult *Plutarch*

(a) *Fuller's Worthies*. *Somerset-shire*, p. 28. (b) *Antiq. Oxon.* p. 372. (c) Mr. *Crown's* Epistle to *Asdramache*.

in the Lives of *Pompey*, and *Anthony*, *Florus*, lib. 4. c. 11. *Appian de Bellis Civilibus*, Lib. 5. and a new Book translated out of French by Mr. *Otway*, in octavo *Lond.* 1686. call'd *The History of the Three Triumvirates*, where the Story is related at large.

*Hymen's Triumph*, a Pastoral Tragi-Comedy, Presented at the Queens Court in the *Strand*, at her Majesties Magnificent Entertainment of the Kings most Excellent Majesty, being at the Nuptials of the Lord *Roxborough*, printed in quarto *Lond.* 1623. and dedicated by a Copy of Verses to the most Excellent Majesty of the Highest born Princess *Ann* of *Denmark*, Queen of *England*, &c. This Play is not printed in the Octavo Edition. 'Tis introduc'd by a pretty contriv'd Prologue; *Hymen* being oppos'd by *Avarice*, *Envy*, and *Jealousy*, the Disturbers of quiet Marriage.

*Philotas*, his Tragedy, printed in quarto *Lond.* 1623. and dedicated to the Prince afterwards King *Charles* the First. Both this Play, and *Cleopatra* were much esteem'd in their time; they are both written with the *Chorus* between each Act; according to the manner of the Ancients. This Play indeed found some Enemies, not on the score of the Wit, or Conduct of the Design; but because it was reported, that under the Character of *Philotas*, that Great but Unfortunate Favourite of Queen *Elizabeth* *Robert d'Essex* Earl of *Essex* was portrayed: but the Author in his Apology at the End of the Play has sufficiently clear'd himself from that imputation. This was the first Play that

our

one Auth rit; as for the Plot it is founded  
on History. e *Q. Curtius, lib. 6. c. 7. Justin,*  
*lib. 12. c. 5. in Vet. Alex. Arrian, &c.*

*Queens Arcadia*, a Pastoral Tragi-Comedy,  
presented to her Majesty and her Ladies, by  
the University of Oxford in *Christ-Church*, in  
Aug. 1605. printed in quarto Lond. 1623. and  
dedicated by a Copy of Verses, to the Queens  
most Excellent Majesty. Whether the Scene  
(<sup>d</sup>) between *Carinus* and *Amintas* the Lovers  
of *Cloris* be borrow'd from any ancient Poet,  
I know not, but sure I am that in Monsieur  
*Quinault's La Comedie sans Comedie* there is a  
Scene betwixt *Filene* and *Daphnis* in a manner  
the same (<sup>e</sup>). As the Two next Scenes between  
these Shepherds, and their Mrs. *Clomire*, ex-  
actly resemble the Scene (<sup>f</sup>) betwixt the  
Swains, *Damon* and *Alexis*, and the inconstant  
Nymph *Laurinda*; in *Randolph's Amintas*.

*Vision of the Twelve Goddesses*, presented in a  
Masque the Eighth of January, at *Hampton-*  
*Court*, by the Queens most Excellent Majesty,  
and her Ladies, printed in 4<sup>o</sup>. Lond. 1623. and  
dedicated to the Right Honourable the Lady  
*Lacy*, Countess of *Bedford*. This was printed  
without the Authors leave, by the unmanner-  
ly presumption of an indiscreet Printer, with-  
out warrant; and so imperfect, that the Au-  
thor to prevent the prejudice, which both the  
Masque, and the Invention suffer'd, publisht it  
from his own Copy. His Design under the shapes,  
and in the Persons of Twelve Goddesses, was to  
present the Figure of those Blessings, which

(d) Act 1. Sc. 2. (e) Act 2. Sc. 4. (f) Act 3. Sc. 7.



this Nation enjoy'd in peace, under the happy Reign of King *James* the First: by *Jano*, was represented Power; by *Pallas* Wildome and Defence; &c.

All these Pieces are printed together in 4<sup>o</sup> *Lond.* 1623. under the Title of *The Whole Works of Samuel Daniel Esq; in Poetry*, by which I suppose his other Poetical Works, which were printed with his Plays in octavo *Lond.* 1611. are inserted in this later Edition, tho' that Volume I have by me, want them. The Names of them are, An Epistle from *Octavia* to *M. Anthony* in *Egypt*; dedicated to the Lady *Margaret* Countess of *Cumberland*, and writ in *Ottava Rima*: Complaint of *Rosomond*; in Stanza's of Seven Lines. *Musophilus*, containing a general Defence of all Learning, written Dialogue-wise, between *Musophilus* and *Philocosmus*; and dedicated to Sr. *Fulk Grivet*. A Funeral Poem upon the Death of the late Earl of *Devonshire*: *Delia*, containing Fifty Seven Love Sonnets. He writ besides, an Heroick Poem of the Civil Wars between the two Houses of *York* and *Lancaster*, in which he endeavour'd to imitate *Lucan's Pharsalia*, and succeeded so well in the Opinion of Mr. *Speed*, that he is by him call'd the English *Lucan*.

These are all the Poems that our Author has publisht that ever I heard of: but however his Genius was qualified for Poetry, I take his History of *England* to be the *Crown* of all his Works: It was first printed about the year 1613. and was dedicated to Queen *Ann*. It reaches from the state of *Brittain* under the Ro-

...as, to end  
 ...the Third, . . .  
 . . . a late Writer (g)  
 It is written with gr . . . evity  
 and his Political and . . .  
 fine, useful, and instructi . . .  
 tinu'd this History with a like Brevity and  
 Truth, but not with equal Elegance, till the  
 end of the Reign of *Richard III. A.D. 1484.*

I have never seen any Copies made on the  
 old Poets, but Mr. *Daniel* is therein mention'd  
 with Honor. One Author (h) styles him in a  
 Copy on the *Time Poets*,

*The Fitby Daniel, whose Salt Lines afford,  
 A weighty Sentence in each little Word.*

Another Author in a Copy call'd *A Censure of  
 the Poets* (i) says thus;

*Amongst these Samuel Daniel, whom I  
 May speak of, but to censure do deny.  
 Only have heard some Wise men him rehearse,  
 To be too much Historian in Verse; [close,  
 His Rimes were smooth, his Meeters well did  
 But yet his Matters better fitted Prose.*

Having given you the Sence of the Poets of  
 those times, concerning this excellent Author,  
 give me leave to transcribe an Epigram writ-  
 ten in his Commendation by his Friend Mr.  
*Charles Fitz-Geoffry* (k), with which I shall  
 conclude.

*Spenserum si quis nostrum velit esse Maronem,  
 Tu Daniele mihi Naso Brittannus eris.*

---

(g) Mr. *Bobun's* Translation of Mr. *Whear's Meth. legendi.*  
 Hist. 8o. p. 171. (h) *Choice Drollery*, 8o. Lond. 1656. p. 6.  
 i) *Sportive Wit*, 8o. p. 70. (k) *Epigram*, 8o. Oxon. 1601.

*Sin illum potius Phæbum velit esse Britannum;  
 Tum Daniele mihi tu Maro noster eris,  
 Nil Phæbo ulterius; si quid foret illud haberet  
 Spenferus, Phæbus tu Daniele fores.  
 Quippe loqui Phæbus cuperet si more Britanno,  
 Haud scio quo poterat, ni velit ore suo.*

## *Sir William DAVENANT.*

A Person sufficiently known to all Lovers of Poetry, and One whose Works will preserve his Memory to Posterity. He was Born in the City of *Oxford*, in the Parish of *St. Martins*, vulgarly call'd *Carfax*, near the End of *February* in the year 1605. and was Christned on the Third of *March* following. He was the Mercurial Son of a Saturnine Father, Mr. *John D'Avenant*, a Vintner by Profession: who liv'd in the same House, which is now known by the Sign of the *Crown*. He was formerly of *Lincoln College*, and instructed in Logick and Physicks, by his Tutor Mr. *Daniel Hough*, Fellow of that Society; tho' his Genius rather inclin'd him to walk in the more flowry Fields of Poetry, in which he made a Prodigious discovery: advancing even without any Guide, but his own Wit, and Ingenuity, as far as the *Herculean* Pillars (if any such bounds are to be set) of Poetry. He was Poet *Laurent* to Two Kings, whose Memory will always be Sacred to all good, loyal, and witty Men; I mean King *Charles* the First, the Martyr for, and King *Charles* the Second, the Restorer of the Protestant Religion, according to the Church  
of

of *Eng* T this Honour, which  
his Wit and r er'd him *Worthy*, he  
writ (as I suppose) his Dramatick Pieces, of  
which I shall give some Account.

To speak of them in general, I need only  
say, that most of them have appear'd on the  
Stage with good applause, and been receiv'd  
with like success in Print: the greatest part  
publish'd in the Authors Life time in Quarto,  
and all since his Death collected into one Vo-  
lume, with his other Works, printed in Folio  
*London* 1673. and dedicated by his Widow to  
his Royal Highness, the late King *James*,

*Albion King of the Lombards his Tragedy*,  
printed first in quarto, and dedicated to the  
Right Honourable the Duke of *Somerset*: This  
Play is commended by Eight Copies of Verses.  
For the Design, it is founded on History. You  
may read the Story in several Historians: See  
*Paulus Diaconus de Gestis Longobardorum*, lib. 2.  
c. 28. *Gregorius Episc. Turonensis Hist. Fran-*  
*corum*, lib. 2. c. 28. *Heylin's Cosmography*, Part 1.  
Book 1. p. 57. This Story is likewise related  
at large in a Novel by *Bandello*, which is tran-  
slated by *Belleforest*; See *Histoires Tragiques*  
Tome 4. Nov. 19.

*Cruel Brother*, a Tragedy printed first in  
quarto, and dedicated to the Right Honour-  
able the Lord *Weston*, Lord High Treasurer  
of *England*.

*Distresses*, a Tragi-Comedy printed in folio,  
*London* 1673.

'First-days Entertainment at *Rutland-house*,  
'by Declamation, and Musick, after the manner  
'of

of the Ancients. The subject of the former of these Declamations is concerning Publick Entertainment by Moral Representations; the Disputants being *Diogenes* the Cynick, and *Aristophanes* the Poet. The later Dispute is between a *Parisian*, and a *Londoner*, who declaim concerning the Preheminence of *Paris* and *London*. The Vocal and Instrumental Musick was compos'd by Dr. *Charles Coleman*, Capt. *Henry Cook*, Mr. *Henry Laws*, and Mr. *George Hudson*.

*Fair Favourite*, a Tragi-Comedy printed in Folio, 1673.

*Just Italian*, a Tragi-Comedy printed first in quarto, and dedicated to the Right Honourable the Earl of *Dorset*, and commended by the Verses of his Friends, Mr. *William Hopkins*, and Mr. *Thomas Carew*.

*Law against Lovers*, a Tragi-Comedy made up of two Plays written by Mr. *Shakespeare*, viz. *Measure for Measure*, and *Much Ado about Nothing*. Tho' not only the Characters, but the Language of the whole Play almost, be borrow'd from *Shakespeare*: yet where the Language is rough or obsolete, our Author has taken care to polish it: as to give, instead of many, one Instance. *Shakespeare's* Duke of *Vienna* says thus (1);

————— *I love the People;*

*But do not like to Stage me to their Eyes:*

*Though it do well, I do not relish well*

*Their loud Applause, and Aves vehement:*

*Nor do I think the Man of safe discretion,*

*That does affect it.*

---

(1) *Measure for Measure*, Act. 1. Sc. 1.

In *Sir William's Play* the Duke speaks as follows<sup>(m)</sup>;

*I love the People ;  
But would not on the Stage salute the Crowd.  
I never relish their Applause ; nor think  
The Prince has true discretion who affects it.*

For the Plot, I refer you to the above-mention'd Plays, in the Account of *Shakespeare*.

*Love and Honour*, a Tragi-Comedy which I have several times seen acted with good applause ; first at the Play-house in *Lincoln-Inn-Fields*, and since at the Theatre in *Dorset-Garden*. This was first printed in quarto.

*Man's the Master*, a Comedy which I think I have seen acted at the Duke's House ; however I am sure the Design, and part of the Language is borrow'd from *Scarron's Jodelet*, or *Le Maître valet* ; and (as I remember) part from *L'Heritier ridicule*, a Comedy of the same Authors.

*Platonick Lovers*, a Tragi-Comedy, which was first printed in octavo with *The Wits*.

*Play-house to be Let*. I know not under what Species to place this Play, it consisting of several Pieces of different Kinds handsomely tackt together, several of which the Author writ in the Times of *Oliver*, and were acted separately by stealth ; as the History of *Sr. Francis Drake* express'd by Instrumental, and Vocal Musick, and by Art of Perspective in Scenes, &c. The Cruelty of the Spaniards in *Pern*. These two Pieces were first printed in quarto. They make the third and fourth Acts of this Play. The second

(m) *Law against Lovers*, Act 1. Sc. 1.

Act consists of a French Farce, translated from *Molliere's Sganarelle, ou Le Cocu Imaginaire*, and purposely by our Author put into a sort of *Jargon* common to French-men newly come over. The fifth Act consists of *Tragedie travestie*, or the Actions of *Cæsar Antony* and *Cleopatra* in Verse Burlesque. This Farce I have seen acted at the Theatre in *Dorset-garden* some years ago, at the end of that excellent Tragedy of *Pompey*, translated by the incomparable Pen of the much admired *Orinda*.

*Siege of Rhodes*, in two Parts. These Plays were likewise in the times of the Civil Wars, acted in *Stilo Recitativo*, and printed in quarto, but afterwards enlarged by the Author, and acted with applause at the Duke of York's Theatre in *Lincolns-Inn-Fields*. It is dedicated to the Right Honourable the Earl of *Clarendon* Lord High Chancellor of *England*. For the Plot, as far as it is founded on History, there are several Historians have writ of it in the Life of *Solyman* the second, who took this City in the year 1522. See *Thomas Artus Continuation de l'Histoire des Turcs*. *Giov. Bosio. L'Istoria della Sacra Religione & Illma Militia di San Giovanni Gierosolimitano, lib. 29. Boissardi Icones & Vitæ Sultanorum Turcicorum, &c. in Vit. Solym. 2. Knolles History of the Turks, &c.*

*Siege*, a Tragi-Comedy.

*News from Plimouth*; a Comedy formerly acted at the *Globe* with good success, and was printed (as I believe) in quarto.

*Temple of Love*, presented by the Queens Majesty, [Wife to King *Charles* the First] and her

her Ladies at *Whitehall*: viz. The Lady Marquess *Hamilton*; the Lady *Mary Herbert*; Countess of *Oxford*; *Berkshire*; *Carnarvan*; &c. The Lords, and others that represented the noble *Persian* Youths were, The Duke of *Lenox*; the Earls of *Newport*; *Desinond*; &c. 'This Masque (says the Author) for the newness of the Invention, variety of Scenes, Apparitions, and richness of Habits, was generally approv'd to be one of the most Magnificent that hath been done in *England*.

*Triumphs of the Prince d'Amour*, a Masque presented by his Highness at his Pallace in the *Middle-Temple*. This Masque, at the Request of that Honourable Society, was devis'd and written by our Author in Three days; and was presented by the Members thereof, as an Entertainment to the Prince *Electer*. A List of the Masquers Names, as they were rank'd by their Antiquity, in that noble Society, is to be found at the end of the Masque, to which I refer the curious Reader. The Musick of the Songs and Symphonies were excellently compos'd by Mr. *Henry*, and Mr. *William Lawes* his Majesties Servants.

*Wits*, a Comedy heretofore acted at the *Black-friars*, and since at the Duke's Theatre; printed both in octavo, and quarto, before this New Edition, and dedicated to the chiefly belov'd of all, that Ingenious and Noble, *Frederick* *Porter*, of his Majesties Bed-Chamber. This Play is commended by a Copy of Verses written by Mr. *Thomas Carew*, and has often appear'd on the Stage with Applause.



Having done with his Plays, I am now to speak of his other Works, which consist of Poems, of several sorts, and on several Occasions, amongst which *Gondibert* an Epick Poem has made the greatest noise. This Poem was design'd by the Author to be an Imitation of an English Dramma; it being to be divided into Five Books, as the other is into Five Acts; The *Canto's* to be the Parallel of the Scenes; with this difference, that this is deliver'd Narratively, the other Dialogue-wise. The Reader may find a long account of the Author's design, and his Reasons in the Preface, which is directed to his Friend, the so well known Mr. *Hobbs*; who not only approves his Design, but in the Close of his Letter fixes an extraordinary Complement upon him: *viz.* 'The Virtues you distribute in your Poem, amongst so many Noble Persons, represent (in the Reading) the image but of One Man's Virtue to my fancy, which is your own. Nor was Mr. *Hobbs* the only Person that commended this Poem: for the first and second Books were usher'd into the world, by the Pens of two of our best Poets: *viz.* Mr. *Waller*, and Mr. *Cowley*; which One would have thought might have prov'd a sufficient Defence and Protection against the snarling Criticks. Notwithstanding which, Four Eminent Wits of that Age, (two of which were Sr. *John Denham*, and Mr. *Donne*,) publisht several Copies of Verses to Sr. *William's* discredit, under this Title, *Certain Verses written by several of the Authors Friends, to be reprinted with the second Edition* of

Gondibert, &c. of 1651. These  
 verses were an't d (as Mr. says (°) )  
 the Author himself, sh; of ra-  
 der more Wit, and litt or; concern for  
 their Raillery, rather t sport at, and  
 by their want of : ace. Title of his  
 answer is, *The Inco* Gondibert  
*indicated from the* Four E-  
*mpires; Cinias, Da tas, and Jack*  
*adding, printed in octavo 1655. The*  
 books being scarce, I shall for Readers di-  
 version, chuse one out of each of these, as a  
 sample of the rest: and amongst the former I  
 shall pitch upon that Copy which reflects on  
 the Commendations given by those great Men  
 above-mention'd (°).

#### The Author upon Himself.

*I am Old Davenant with my Rustian Quill;  
 Tho' skill I have not,  
 I must be writing still  
 On Gondibert,  
 That is not worth a Fart.  
 Waller, & Cowley, 'tis true, have prais'd my Book;  
 But how untruly  
 All they that read may look;  
 Nor can Old Hobbs  
 Defend me from dry Bobbs.  
 Then no more I'll dabble, nor pump Fancy dry,  
 To compose a Fable;  
 Shall make Will. Crofts to cry;  
 O gentle Knight,  
 Thou writ'st to them that shite.*

(°) *Asin Oxon. p. 168.* (°) *Page 51.*

*An Account of the  
Sr. William's Answer (P).*

The Author upon Himself.

*False as Foolish! What turn fello de me?  
Davenant kill Davenant!  
No, the whole World does see  
My Gondibert,  
To be a piece of Art.  
Waller and Cowley, true have prais'd my  
And deservedly,  
Nay I did for it look;  
He both us robbs,  
That blames for this Old Hobbs.  
Write on (jeer'd Will) and write in Pan.  
That's over Pump-ho,  
And for Will Crofts his baffle,  
Thou may'st long write,  
That writ'st to them that shite.*

Many other Railleries were broacht ag him by his Enemies, as those Lines in Sr. Sucklin's Session of the Poets; the Ballad ent *How Daphne pays his Debts* (q), and of which I might insert; but I think 'tis time leave these trifles, and acquaint my Reader who are delighted with Criticisms, that may find more serious Animadversions on Poem, in the English Preface written by admirable Critick Mr. Rymor, to his Translation of Monsieur Rapin's Reflections on *Astotle's Treatise of Poesy*, printed 8° Lond.

This great Man Died on the Seventh day April 1668. Aged 63, and was Buried amo

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(p) Pag. 14. (q) *Wits Merriments*, 8°. p. 20.

the Poets in *Westminster-Abby*, near to his old Antagonist, and Rival for the Bays; Mr. *Thomas May*. 'Twas observ'd, that at his Funeral his Coffin wanted the Ornament of his *Laureats Crown*, which by the Law of Heraldry justly appertain'd to him: but this omission is sufficiently recompenc'd by an Eternal Fame, which will always accompany his Memory; he having been the first Introducer of all that is splendid in our English *Opera's*, and 'tis by his means and industry, that our Stage at present rivals the Italian Theatre. I shall conclude his Character, with that Account which Mr. *Dryden* has formerly given of him, which is the more valuable, because the commendation of his Predecessors is seldom the Subject of his Pen. 'In the time (r) (says he) that I writ with Sr. *William Davenant*, I had the opportunity to observe, somewhat more nearly of him, than I had formerly done, when I had only a bare acquaintance with him. I found him then of so quick a Fancy, that nothing was propos'd to him on which he could not suddenly produce a Thought extremely pleasant and surprising: and those first Thoughts of his, contrary to the old Latine Proverb, *Were not always the least happy*. And as his Fancy was quick, so likewise were the Products of it remote and new. He borrow'd not of any other; and his Imaginations were such, as could not enter into any other Man. His Corrections were sober and judicious: and he corrected his own

(r) Preface to *Tempest*.

‘Writings much more severely than those  
 ‘another Man; bestowing twice the labour and  
 ‘time in Polishing, which he us’d in Inven-  
 ‘tion. *Si sic omnia dixisset, ———*

## Dr. Charles DAVENANT.

This Gentleman (as I suppose) is now living: being Son of the above-mention’d Sr. *William Davenant*, and Dr. of Laws. He has (as I have been inform’d) a share in the preference of the Theatre, in right of his Father; and is jointly empower’d with the Master of the Revels, to inspect the Plays design’d for the Stage, that no Immoralities may be presented. This Gentleman has writ a Play call’d

*Circe*, a Tragedy acted at his Royal Highness the Duke of York’s Theatre, printed in quarto Lond. 1677. The Prologue was writ by Mr. *Dryden*, and the Epilogue by the late Earl of *Rochester*. This Play I have seen acted with good applause. The Plot is founded on Poetical History. See *Ovid’s Metamorph. lib. 14*. See besides *Boccace, Phil. Bergomensis, Nat. Comed. &c.* The Scenes and Machines may give it Title to that Species of Dramatick Poetry call’d an *Opera*.

## Robert DAVENPORT.

The Author of Two Plays in the Reign of King *Charles* the Martyr; tho’ not published till the Reign of King *Charles* the Second: viz.

*City Night-Cap, or Crede quod habes, & habes.*

a Tragedy

a Tragi-edy, acted with  
her Majesties Servants at  
*Lane*; printed in quarto  
of *Lorenzo, Philippo*, and  
from the Novel of the  
the Romance of *Don*, Part 4, Ch. 6, 7, 8.  
and that of *Lodovico*, and *Dorothea*,  
from *Boccace's Novels*, 7. Novel 7. on  
which likewise part of Mr. *roft's London Cuckolds* is built.

*King John, and Matilda*, a Tragedy acted with  
great applause, by her Majesties Servants at  
the Cock-pit in *Drury-lane*, printed in quarto  
*Lond.* 1655. and dedicated to the Right Ho-  
nourable Mountague *Bertie Earl of Lindsey*;  
by the Publisher *Andrew Pennywicke*, who  
acted the part of *Matilda*, Women in those  
times not having appear'd on the Stage. For  
the Plot read the English Chronicles that have  
given an account of the Reign of *King John*;  
as *Mathew Paris, Polydore Vergil, Hollingshead,*  
*Grafton, Danyel, Martin, Stow, Speed, Baker,*  
*Churchil, &c.*

## Robert DABORN, alias DAUBORNE.

This Gentleman liv'd in the Reign of *King James the First*, and was a Master of Arts, tho'  
of which University I am uncertain. He writ  
Two Plays, viz.

*Christian turn'd Turk*, or *The Tragical Lives and Deaths of the two Famous Pirates Ward and Danfiker*: a Tragedy printed in quarto  
*Lond.* 1612. For the Story I refer you to a

Piece call'd *Barker's Overthrow of Captain V and Danfiker, two Pirates*: printed in quarto *Lond.* 1609. from which Narrative, I suppose our Author borrow'd the Story.

*Poor Man's Comfort*, a Tragi-Comedy sometimes acted at the *Cock-pit* in *Drury-lane*, great applause, and printed in 4<sup>o</sup> *Lond.* 1618.

Tho' this Author in his Epistle to his *Asian turn'd Turk*, speaks of *his former Labours*. It has not been my fortune to have seen any of them. There is a Sermon written by *Onbert Daborn*, on *Zach. 11. 7.* printed in octavo *Lond.* 1618. whether this were the same our Author I know not, but 'tis probable might be, and that he was a Divine, by Distick which I find in an old Copy of *Time Poets*;

*Dawbourn I had forgot, and let it be,  
He dy'd Amphibion by the Ministry.*

## John DAY.

This Author liv'd in the Reign of *James* the First, and was sometime Student in *Caius-Colledge* in *Cambridge*. He has written Six Plays, if his *Parliament of Bees* may be put under that Species; as the Authors of all former Catalogues have plac'd it.

*Blind Beggar of Bednal-Green*, with merry Humour of *Tom Stroud* the New Yeoman, divers times publicly acted by Princes Servants, printed in quarto *Lond.* 1659. For the Plot as far as it concerns History, consult the Writers on the Reign of *Charles* the First.

**King Henry the Sixth :** as *Fabian, Caxton, Du Chesne, Pol. Vergil, Grafton, Stow, Speed, &c.*

*Humour out of Breath,* a Comedy said to be writ by our Author, but which I never saw, and therefore can say nothing of it.

*Isle of Gulls,* a Comedy often acted in the *Black Fiyars*, by the Children of the Revels, printed in 4<sup>o</sup> *Lond.* 1633. This is a good Play, and is founded on the incomparable Sr. *Philip Sidney's Arcadia*: A Romance of that esteem, that besides the frequent Editions of it in English, I have seen it translated for the use of Forreigners, both in the French and Dutch Tongues.

*Law Tricks,* or *Who would have thought it,* a Comedy divers times acted by the Children of the Revels, and printed in quarto *Lond.* 1608.

*Parliament of Bees, with their proper Characters,* or *A Bee-hive furnisht with Twelve Honey-combs, as pleasant as profitable :* being an allegorical description of the Actions of good and bad men in these our days, printed in quarto *Lond.* 1641. and dedicated to the Worthy Gentleman Mr. *George Butler*, Professor of the Arts Liberal, and true Patron of neglected Poesy.

*Travels of the Three English Brothers,* Sr. *Thomas*, Sr. *Anthony*, and Mr. *Robert Shirley*; a History play'd by her Majesties Servants, printed in quarto *Lond.* 1607. and dedicated to Honors Favourites, and the intire Friends of the Family of the *Shirleys*. In the Compolure of this Play our Author was assisted by Mr. *William Rowley*, and Mr. *George Wilkins*. The foundation of it may be read in several English Writers, and Chronicles; particularly I have



seen it in Dr. *Fuller's Worthies*, in his Description of *Suffex* (†). Where the Author speaking of the subject of this Comedy says that  
 ‘As to the Performances of these Three  
 ‘thren, I know the Affidavit of a Poet can  
 ‘but a small credit in the Court of History  
 ‘and the Comedy made of them is but a Friendly  
 ‘Foe to their Memory, as suspected and  
 ‘accommodated to please the present Spectators,  
 ‘than to inform Posterity. However, the belief of  
 ‘*Mitio* (when an Inventor of his adopted Sons  
 ‘Misdemeanors was brought to him) embrac’d a middle  
 ‘and moderate way, *nec omnia credere, nec nihil*; neither  
 ‘believe all things, nor nothing of what he  
 ‘told him: so in the *List of their Atchievements*  
 ‘we may safely pitch on the same Proportion  
 ‘and when abatement is made for *Poetical embellishments*,  
 ‘the remainder will speak worthy in their Generations.

When our Author Died I know not, I have read an Elegy written on him by his Friend Mr. *Tateham* (†), which begins thus

Don Phœbus now hath lost his Light,  
 And left his Rule unto the Night;  
 And Cynthia she hath overcome  
 The day, and darkned the Sun:  
 Whereby we now have lost our hope,  
 Of gaining Day in's Horoscope, &c.

At this jingling rate he runs on to the end much after the rate of a Gentleman of *Lincoln's Inn*, who writ a more ingenious Poem,

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(†) Pag. 107. &c. (†) *Fancy's Theatre*.

the Transactions between a Landlord and his Tenant *Day*, who privately departed from him by Night; printed in a single Sheet, *Lond.* 1684. To shew the Parallel give me leave to transcribe the first six Lines, by which the Reader may guess at the Rest.

*' Here Night, and Day conspire a secret flight ;  
For Day they say is gone away by Night.  
The Day is past, but Landlord where's your Rent,  
You might ha' seen, that Day was almost spent.  
Day sold, and did put off what e're he might,  
Tho' it was ne're so Dark, Day would be Light.*

## Thomas DECKER.

A Poet that liv'd in the Reign of King *James* the First, and was Contemporary with that admirable *Laureat*, Mr. *Benjamin Johnson*. He was more famous for the contention he had with him for the Bays, than for any great Reputation he had gain'd by his own Writings. Yet even in that Age, he wanted not his Admirers, nor his Friends amongst the Poets: in which number I reckon the Ingenious Mr. *Richard Brome*; who always stil'd him by the Title of *Father*. He clubb'd with *Webster* in writing Three Plays; and with *Rowley* and *Ford* in another: and I think I may venture to say, that these Plays as far exceed those of his own Brain, as a platted Whip-cord exceeds a single Thread in strength. Of those which he writ alone, I know none of much Esteem, except *The Untrussing the Humourous Poet*, and that chiefly

chiefly on account of the Subject of it, which was the Witty *Ben Johnson*. He has had a Hand in Twelve Plays, Eight whereof were of his own Writing. Of all which I shall give an account, in their Alphabetical Order, as follows:

*Fortunatus*, a Comedy; of which I can give no other account than that I once barely saw it and is printed in quarto.

*Honest Whore*, the First Part; a Comedy with the Humours of the *Patient Man*, and the *longing Wife*, acted by her Majesties Servants with great applause; printed in 4° Lond. 1635

*Honest Whore*, the Second Part; a Comedy with the Humours of the *Patient Man*, the *Impatient Wife*; the *Honest Whore*, perswaded by strong Arguments to turn Curtizan again: her brave refuting those Arguments; and lastly the Comical passage of an *Italian Bridewel*, where the Scene ends: printed in quarto Lond. 1630 This Play I believe was never acted, neither is it divided into Acts. The passage between the *Patient Man*, and his *Impatient Wife's* going to fight for the Breeches, with the happy Event, is exprest by Sr. *John Harrington* in Verse. See his Epigrams at the end of *Orlando Furioso*, Book I. Epigr. 16.

*If this be not a good Play, the Devil is in it* a Comedy acted with great applause, by the Queen's Majesties Servants, at the *Red Bull*; printed Lond. 16--- and dedicated to his loving and loved Friends and Fellows, the Queen's Majesties Servants: by which he means the Actors. The beginning of his Play, seems to be writ in imitation of *Matchiavel's* Novel of  
Bel

*Belphegor*: where *Pluto* summons the Devils to Councel.

*Match me in London*, a Tragi-Comedy often presented, first at the *Bull* in *St. John's Street*, and lately at the Private-house in *Drury-lane*, call'd the *Phoenix*; printed in quarto *Lond.* 1631. and dedicated to the Noble Lover (and deservedly Beloved) of the Muses, *Lodowick Carlel* Esquire. Some account this a tolerable old Play.

*Northward-Ho*, a Comedy fundry times acted by the Children of *Pauls*, printed in quarto *Lond.* 1607. This Play was writ by our Author, and *John Webster*. The Plot of *Greenfield* and *Featherstone's* pretending to *Mayberry* that they had both lain with his Wife, and how they came to the knowledge of each other by her Ring, *Act* 1. *Sc.* 1. is founded on a Novel which is in the *Ducento Nouvelle del Signior Celio Malespini*, Par. 1. Nov. 2.

*Satyrornastix*, or *The Untrussing the Humorous Poet*, a Comical Satyr presented publickly by the Right Honourable the Lord Chamberlain's Servants, and privately by the Children of *Pauls*, printed in quarto *Lond.* 1602. and dedicated to the World. This Play was writ on the occasion of *Ben Johnson's Poetaster*, where under the Title of *Chrispinus*, *Bens* lash'd our Author, which he endeavour'd to retaliate by Untrulling *Ben* under the Title of *Horace Junior*. This Play is far inferior to that of *Mr. Johnson*, as indeed his abilities in Poetry were no ways comparable to his: but this may be said in our Author's behalf, that

it was

'twas not only lawful, but excusable for him to defend himself: pray therefore hear part of his Defence in his own language, and then censure as you please. '*Horace* (says he (u)) 'trail'd his *Poetasters* to the Bar, the *Poetasters* 'Untrus'd *Horace*; how worthily either, or 'how wrongfully, (*World*) leave it to the Jury: '*Horace* (questionless) made himself believe 'that his *Burgonian-wit*, might desperately chal- 'lenge all Comers, and that none durst take 'up the Foyles against him. Its likely, if he 'had not so believ'd, he had not been so 'deceiv'd, for he was answer'd at his own 'Weapon: And if before *Apollo* himself (who 'is *Coronator Poetarum*) an *Inquisition* should 'be taken touching this lamentable merry 'murdering of Innocent Poetry: all *Mount Hellicon* to 'Bun-hill, would find it on the '*Poetasters* side *se defendendo*.

*Westward-Ho*, a Comedy divers times acted by the Children of *Pauls*, and printed in quarto *Lond.* 1607. This was writ by our Author and Mr. *Webster*.

*Wbore of Babylon*, an History, acted by the Prince's Servants, and printed in quarto *Lond.* 1607. The design of this Play is under feign'd Names to set forth the admirable Virtues of Queen *Elizabeth*, and the Dangers which she escap'd, by the happy discovery of those Designs against her Sacred Person by the Jesuites, and other Biggoted Papists. The Queen is shadow'd under the Title of *Titania*; *Rome* under that of *Babylon*; *Campion* the Jesuite is repre-

(u) See Epistle Dedicatory.

by the Name of *Campeius*; Dr. *Perry* *Widell*, &c.

*Wyat's History*, a Play said to be writ by *Webster*, and printed in quarto. Tho' I never saw this Play, yet I suppose the subject is *Sr. Thomas Wyat* of *Kent*, who made surrection in the First year of Queen *Mary* revert her Match with *Philip* of *Spain*: as this is only conjecture, I must rest in suspense till I can see the Play.

Besides these Plays he joyn'd with *Rowley* and in a Play call'd *The Witch of Edmonton*, which you will find an account in *Williams* by.

There are Four other Plays ascrib'd to our Poet, in which he is said by Mr. *Philips* (\*) Mr. *Winstanley* (†) to be an Associate with *Webster*; viz. *Noble Stranger*; *New Trick out the Devil*; *Weakest goes to the Wall*; and *we will have her Will*. In all which they are mistaken; for the first was written by *Sharp*, and the other by anonymous Poets.

## John DENHAM, Knight of the BATH.

Poet of the first Form, whose Virtue and Memory will ever be as dear to all Lovers of Poetry, as his Person was to Majesty it self; in, King *Charles* the First, and Second.

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*Modern Poets*, p. 116. (†) *Lives of the Poets*, p. 137.

He was the only Son of Sir *John Den* little *Horefly* in *Essex*, but Born at *D Ireland*. His Father being at the time Nativity a Judge of that Kingdome, an Chief Baron of the *Exchequer*: But bef Foggy Air of that Climate, could in or any way adulterate his Mind, he was from thence his Father being prefer One of the Barons of the *Exchequer* in *1* At Sixteen years of Age, in the Year 16 was taken from School, and sent to the verſity of *Oxford*, where he became a M of *Trinity* Colledge. In this Society he ſome years; after he was remov'd again *don*, and follow'd the Study of the Civi

The Civil War breaking out, this E able Perſon exerted his Loyalty ſo f upon the voluntary offer of his Serv was intruſted by the Queen, to deliver ſage to his Maſteſty, (2) 'Who at that ti 'in 1647.) was in the hands of the Ari ' *Hugh Peters's* Aſſiſtance he got adm ' to the King, who was then at *Cauſha* ' having deliver'd his Inſtructions, his ' was pleaſed to diſcourſe very freely w ' of the whole ſtate of Affairs; and at ' parture from *Hampton-Court*, he was ' to command him to ſtay privately in ' to ſend to him, and to receive from ' his Letters from and to all his Cor ' dents at Home and Abroad; and he ' ther furniſht with Nine Cyphers in c ' it: which Truſt he performed wit

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(2) See his Epiſtle to King *Charles* the Second.

to the Persons with whom he corresponded; but about Nine Months after, being told by their knowledge of Mr Cowley's he happily escap'd beyond-Sea both for himself and those that held Correspondence with him. He got safe to His Majesty King the Second, and during his Attendance on the King in *Holland* and *France*, His Majesty was pleas'd sometimes to give him Discourses, to divert and put off the evil of their Banishment, which (as he expresses himself) now and then short of His Majesty's Expectation. At His Majesty's departure from *St. Germain*, he was pleas'd without any solicitation to confer upon Sir John, the Office of Surveyor of all His Majesties Royal Buildings; at his Coronation, created him Knight of the Bath. This Honor he enjoy'd Eight Years, and then surrender'd up his Honor with the Tenth day of *March* in the 58. at his House near *White-hall*, and died the Twenty-third Instant at *Westminster* amongst those Noble Poets, *Chaucer*, and *Cowley*.

In this Abridgment of his Life, I am to give you a Summary of his Works. They consist of Poems, part of which are Translated, as *The Destruction of Troy*, an *Essay* on the *Second Book* of Virgil's *Aeneis*, *The Speech* of Dido for Aeneas, being the later part of the *Fourth Book*; *Sarpedon's Speech* to Glaukus, part of the *Twelfth Book* of *Homer*; and some from the Italian of *Mancini*, upon the



the two first Cardinal Virtues, *Prudence, & Justice, &c.* Others, are his own Product amongst which his *Coopers Hill* is most commended; *A Poem, which* (in the Opinion Mr. *Dryden* <sup>(a)</sup>, who is without contradict a very able Judge in Poetry) *for the Majesty the Stile, is, and ever will be, the exact Standard of good Writing.* His Verses on Sir *Will. Fanshawe's* Translation of *Il Pastor Fido*, & his Preface to the *Destruction of Troy*, shew sufficiently his Judgment, and his Translations themselves his Genius, for Performances of this nature: and admitting it true, that few Versions deserve praise; yet *His* are to be excepted from the general Rule. His Elegy on *Cowley*, (part of which we have transcribed already in the Account of that great Man) will make his Name famous to Posterity: there wants nothing to eternise his Name, a Pen equal to his, (if any such were to be found) to perform the like Friendly office to his *Manes*.

He has writ but one Play, but by that Specimen we may judge of his ability in Dramatic as well as Epick Poesy; this Play being generally commended. 'Tis call'd *The Sophy*, a Tragedy, acted at the Private-house in *Black-friars* with good applause: 'Twas first printed in quarto *Lond.* 1642. but since published with Poems and Translations; all which are dedicated to King *Charles* the Second. The Edition being printed in octavo *Lond.* 1664. For the Plot of this Play, it is the same with

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(a) Ep. Dcd. to *Rival Ladies*. (b) See Pag. 83.

*Baron's Mirza*, (which Story you may see in *Herbert's Travels*) tho' differently handled by each Poet: and tho' it has been objected to *Baron*, that our Author kills *Abbas* in Tragedy, who really surviv'd some years after the Murder of his Son; it may be answer'd, That he did only Poetical Justice, and no other Liberty than what is allow'd by Poets (1):

*Pictoribus atque Poetis  
liber est audendi semper fuit aqua Potestas.*

John DOVER.

Gentleman of whom I can give no other account than what I learn from a Play he has made, viz. That he was of *Grays-Inn*; and to divert himself after the Fatigue of the day he employ'd himself in Reading History, Effects whereof produc'd *The Roman General*, or *The Distressed Ladies*, a Play written in blank Verse, printed in quarto Lond. 1677. Dedicated to the Right Honourable *Robert Brook*. The Plot, as far as it concerns *Lucius*, may be read in *Plutarch's Lives of Lucius and Pompey*; see besides *Suetonius, Lucan*, &c. But the Author has not (as he himself says (2)) altogether follow'd, nor yet declin'd History, least by the one, his Play might be taken for a Piece translated out of *Livy*, or *Plutarch*, or by the other for an idle Romance; like the Traveller for Delight, he has sometimes follow'd and sometimes quitted his Model. This Play, as I conjecture from the

*De Arte Poetica*. (2) Epistle Dedicatory.

Prologue and Epilogue was never acted, being rather address'd to the Stationers (C)mers, than the Audience.

## John DRYDEN, *Esq;*

A Person whose Writings have made him markable to all sorts of Men, as being for a time much read, and in great Vogue. It wonder that the Characters given of him such as are, or would be thought Wits, are ous; since even those, who are generally all to be such, are not yet agreed in their Ver And as their Judgments are different, as t Writings; so are their Censures no less re nant to the Managery of his Life, some sing what these condemn, and some expl what those commend: So that we can find them agreed in any One thing, save That he was Poet Laureat and Histori pher to His late Majesty. For this, and Reasons, I shall wave all Particularities c Life; and let pass the Historiographer, t may keep the closer to the Poet, toward w I shall use my accusom'd Freedome; an ving spoken my Sentiments of his Predece Writings, shall venture without partialit exercise my slender Judgment in giving a sure of his Works.

Mr. *Dryden* is the most Voluminous Dr tick Writer of our Age, he having already tant above Twenty Plays of his own wri as the Title-page of each would perswade World; tho' some people have been so as to call the Truth of this in question, a  
pr

propagate in the world another Opinion.

His Genius seems to me to incline to Tragedy and Satyr, rather than Comedy: and methinks he writes much better in *Heroicks*, than in *blank Verse*. His very Enemies must grant that *there* his Numbers are sweet, and flowing; that he has with success practic'd the new way of Versifying introduc'd by his Predecessor Mr. *Waller*, and follow'd since with success, by Sr. *John Denham*, and others. But for Comedy, he is for the most part beholding to French Romances and Plays, not only for his Plots, but even a great part of his Language: tho' at the same time, he has the confidence to prevaricate, if not flatly deny the Accusation, and equivocally to vindicate himself; as in the Preface to the *Mock Astrologer*: where he mentions *Thomas Corneille's le Feint Astrologue* becaus'd 'twas translated, and the Theft prov'd upon him; but never says One word of *Molliere's Depit amoureux*, from whence the greatest part of *Wild-blood* and *Jacinta*, (which he owns are the chiefeft parts of the Play) are stolen. I cannot pass by his Vanity (e) in saying, 'That those who have called *Virgil*, *Terence* and *Tasso*, Plagiaries (tho' they much 'injur'd them) had yet a better Colour for 'their Accusation: nor his Confidence in sheltering himself under the protection of their great Names, by affirming, 'That he is able 'to say the same for his Play, that he urges for 'their Poems; viz. That the Body of his Play 'is his own, and so are all the Ornaments of

(e) Preface to *Mock Astrologer*.

‘Language, and Elocution in them. I appeal only to those who are vers’d in the French Tongue, and will take the pains to compare this Comedy with the French Plays above-mention’d; if this be not somewhat more than Mental Reservation, or to use one of his own Expressions, <sup>(f)</sup> *A Sophisticated Truth, with an allay of Lye in’t.*

Nor are his Characters less borrow’d in his Tragedies, and the serious parts of his Tragi-Comedies; as I shall observe in the sequel. It shall suffice me at present, to shew how Magisterially he huffs at, and domineers over, the French in his Preface to the *Conquest of Granada*. ‘I shall never (says he) subject my Characters to the *French* Standard; where Love and Honour are to be weigh’d by Drums and Scruples: yet, where I have design’d the patterns of exact Virtue, such as in this Play are the Parts of *Almahide*, of *Ozmyn*, and *Ben-zaida*, I may safely challenge the best of theirs. Now the Reader is desir’d to observe that all the Characters of that Play are stolen from the French: so that Mr. *Dryden* took a secure way to Conquest, for having robb’d them of their Weapons, he might safely challenge them and beat them too, especially having gotten *Ponce de Leon* <sup>(g)</sup> on his side, in disguise, and under the Title of *Almanzor*: and should *Monsieur de Voiture* presume to lay claim to his own Song *L’Amour sous sa Loy* &c. <sup>(h)</sup> which Mr. *Dryden* has robb’d him of, and

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(f) *Love in a Nunnery*, p. 59. (g) The Chief Hero in a Romance call’d *Almatride*. (h) *Poésies de M. de Voiture*, p. 457.

him the y of Sr. e  
that Song which be ns  
r &c.) our Poet w id nigh to  
a Staff of his own Ri , with as  
as Sr. *Martin* I the Ba  
ie of his Rival.

it had he only extended his Conquests over  
*French* Poets, I had not medled in this  
iz; and he might have taken part with  
iles; and *Rinaldo*, against *Cyrus*, and *Orean*  
s; without my engaging in this Forreign  
r: but when I found him flusht with his  
ory over the great *Scudery*, and with *Al*  
mor's assistance triumphing over the noble  
plonie of *Granada*; and not content with  
puffs abroad, like another *Julius Caesar*,  
ing his Arms upon his own Country; and  
the proscription of his Contemporaries  
itation, were not sufficient to satiate his  
lacable thirst after Fame, endeavouring to  
plish the Statues and Monuments of his  
effors, the Works of those his Illustrious  
ecessors, *Shakespear*, *Fletcher*, and *Johnson*:  
as resolv'd to endeavour the rescue and  
ervation of those excellent Trophies of  
, by raising the *Posse-comitatus* upon this  
ick *Almanzor*, to put a stop to his Spoils  
his own Country-men. Therefore I pre-  
my self a Champion in the Dead Poets  
le, to vindicate their Fame, with the same  
rage, tho' I hope different Integrity than  
water engag'd in defence of Queen *Alma*-  
, when he bravely Swore like a *Hero*, that  
Cause was right, and She was innocent;  
I 3 tho'

tho' just before the Combat, when alone, he own'd he knew her false: (i)

*I have out-fac'd my self, and justify'd  
What I knew false to all the World beside.  
She was as Faithless as her Sex could be;  
And now I am alone, she's so to me.*

But to wave this digression, and proceed to the Vindication of the Ancients; which that I may the better perform, for the Readers Diversion, and that Mr. *Dryden* may not tell me, that what I have said, is but *gratis dictum*, I shall set down the Heads of his Depositions against our ancient English Poets, and then endeavour the Defence of those great Men, who certainly deserv'd much better of Posterity, than to be so disrespectively treated as he has used them.

Mr. *Shakespear* as first in Seniority I think ought to lead the Van, and therefore I shall give you his Account of him as follows (k):  
'*Shakespear* who many times has written better  
'than any Poet in any Language, is yet so far  
'from writing Wit always, or expressing that  
'Wit according to the dignity of the Subject,  
'that he writes in many places below----- the  
'dullest Writers of ours, or any precedent Age.  
'He is the very *Janus* of Poets; he wears al-  
'most every where two Faces: and you have  
'scarce begun to admire the One, e're you de-  
'spise the other. Speaking of Mr. *Shakespear's*  
'Plots, he says they were lame, (l) and that

(i) Act. 5. Sc. 1. (k) Postscript to *Granada*, pag. 146.  
(l) *Idid.* pag. 143.

ly of them were made up of some ridiculous, incoherent Story, which in one Play, by times took up the business of an Age. I suppose (says he) I need not name *Pericles Prince of Tyre*, nor the Historical Plays of *Shakespear*; Besides many of the rest, as the *Winters Tale*, *Love's Labour-lost*, *Measure for Measure*, which were either grounded on Impossibilities, or at least so meanly written, that Comedy neither caused your Mirth, nor serious part your Concernment. He further, (n) 'Most of *Shakespear's* Plays, I in the Stories of them, are to be found in *Heccatomouthi*, or *Hundred Novels of the*. I have my self read in his Italian, of *Romeo and Juliet*; *The Moor of Venice*, many others of them.

Characterises Mr. *Fletcher*, who writes of Mr. *Shakespear* (n), 'As a Person that neither understood correct Plotting, nor that which they call *The Decorum of the Stage*: of which he gives several Instances out of *Philaster*, *Humourous Lieutenant*, and *Faithful Shepherdess*; which are too long to be here inserted. In another place he speaks of *Fletcher* (o); 'Neither is the Luxuriance of *Fletcher* his fault than the Carelessness of *Shakespear*. He does not well always, and when he does, is a true English-man; he knows not when to give over. If he wakes in one Scene, he commonly flumbers in another: and if he awakes you in the first three Acts, he is fre-

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Preface to *Mock Astronomer*. B. 4. (n) Postscript, p. 144. id p. 146.



‘quently so tired with his Labour, that he goes  
 ‘heavily in the Fourth, and sinks under his  
 ‘Burthen in the Fifth. Speaking of his Plots,  
 ‘(p) he says, *Beaumont* and *Fletcher* had most  
 ‘of theirs from *Spanish Novels*: witness *The*  
 ‘*Chances*, *The Spanish Curate*, *Rule a Wife and*  
 ‘*have a Wife*, *The little French Lawyer*, and so  
 ‘many others of them as compose the greatest  
 ‘part of their Volume in Folio.

As to the great *Ben Johnson* he deals not  
 much better with him, though he would be  
 thought to admire him; and if he praise him in  
 one Page, he wipes it out in another: thus tho’  
 he calls him ‘*The most Judicious of Poets* (q),  
 ‘and *Inimitable Writer*, yet, he says, his Excel-  
 ‘lency lay in the low Characters of Vice, and  
 ‘Folly. When at any time (says he) *Ben*  
 ‘aim’d at Wit in the stricter sence, that is  
 ‘sharpness of Conceit, he was forc’d to borrow  
 ‘from the Ancients, (as to my Knowledge he  
 ‘did very much from *Plautus*;) or when he  
 ‘trusted himself alone, often fell into meanness  
 ‘of expression. Nay he was not free from the  
 ‘lowest and most groveling Kind of Wit, which  
 ‘we call *Clenches*; of which *Every Man in his*  
 ‘*Humour* is infinitely full, and which is worse,  
 ‘the wittiest Persons in the *Dramma* speak  
 ‘them.

These are his own Words, and his Judg-  
 ment of these three Great Men in particular,  
 now take his Opinion of them all in general,  
 which is as follows; (r) ‘But Malice and Par-

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(p) *Ret. Astrol.* B. 4. (q) *Postscript*, p. 146. (r) *Post-*  
*script*, pag. 143.

set apart, let any Man, who under-  
 stands English, read diligently the Works of  
*Shakespeare* and *Fletcher*; and I dare undertake  
 that he will find in every Page, either some  
 blemish in Speech, or some notorious flaw in  
 sense. In the next Page, speaking of their  
 style and Language, he says, 'I dare almost  
 challenge any Man to shew me a Page toge-  
 ther, which is correct in both. As for *Ben  
 Jonson* I am loath to name him, because he  
 is a most judicious Author; yet he often falls  
 into these Errors. Speaking of their Wit, he  
 gives it this Character (1), 'I have always  
 knowledg'd the Wit of our Predecessors,  
 with all the Veneration that becomes me; but  
 therefore, their Wit was not that of Gentle-  
 men; there was ever somewhat that was Ill-  
 natured and Clownish in it: and which confest  
 the Conversation of the Authors. Speaking  
 of the advantage which accrues to our Writing,  
 in Conversation, he says (2), 'In the Age  
 wherein those Poets liv'd, there was less of  
 Flattery, than in ours; neither did they  
 keep the best Company of theirs. Their For-  
 tune has been much like that of *Epicurus*, in  
 the Retirement of his Gardens: to live al-  
 most unknown, and to be Celebrated after  
 their Decease. I cannot find that any of them  
 were Conversant in Courts, except *Ben John-*  
*son*: and his *Genius* lay not so much that way,  
 to make an Improvement by it. He gives  
 the Character of their Audiences (3); 'They  
 were no better, and therefore were satisfied

1 Ibid. p. 148. (1) Ibid. (u) Ibid. 144.

‘with what they brought. Those who call  
 ‘theirs *The Golden Age of Poetry*, have only  
 ‘this Reason for it, that they were then con-  
 ‘tent with Acorns, before they knew the use  
 ‘of Bread; or that *Ἄλις δῖνός* was become a  
 ‘Proverb.

These are Errors which Mr. *Dryden* has found out in the most Correct Dramatick Poets of the last Age, and says (\*) in defence of our present Writers, That if they reach not some Excellencies of *Ben Johnson*, yet at least they are above that Meanness of Thought which he has tax’d, and which is so frequent in him.

After this he falls upon the Gentlemen of the last Age in a Character, which (as *Bayes* says) is sheer point and Satyr throughout (’); for after having Droll’d upon them, calling them *Old Fellows*, *Grave Gentlemen*, &c. he summes up his Evidence, and sings an *Io Triumphe*; ascribing his Victory to the Gallantry and Civility of this Age, and to his own Knowledge of the Customs and Manners of it.

I must do Mr. *Dryden* this justice, to acquaint the World, that here, and there in this *Postscript*, he intersperses some faint Praises of these Authors; and beggs the Reader’s Pardon for accusing them (²), ‘Desiring him to consider that he lives in Age where his least faults are severely censur’d, and that he has no way left to extenuate his failings, but by shewing as great in those whom he admires.

Whether this be a sufficient Excuse or no, I leave to the Criticks: but sure I am that this

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(x) *Ibid.* p. 148. (y) *Ibid.* p. 144. (z) *Ibid.* p. 149.

There seems exactly agreeable to the Character which an ingenious Person draws of a want Wit, (a) 'Who conscious of his own Faults, and studious to conceal them, endeavours by Detraction to make it appear that others also of greater Estimation in the World, are tainted with the same or greater: Famous Women generally excuse their personal Debaucheries, by incriminating up their whole Sex, callumniating the most honest and Virtuous, to palliate their own disorder.

'Tis not the Poets only that Mr. Dryden has, for had I time, I could easily prove he Monarch-like fell foul upon almost all Religions, Parties, and Orders of Mankind; so whilst he was *Apollo's* Substitute, he has as odd Tricks, and been as Mad as his Wild-Bull which he turn'd loose in *Sierra* (b);

*like Monarch-like he rang'd the list'd Field,  
he toss'd, some gor'd, some trampling down  
he kill'd.*

As if by being Laureat, he were as Innocent as St. Peter's Successor; and had as much Despotick Power as Pope *Stephanus* the Sixth to damn his Predecessors; he has assaulted with all the Bitterness imaginable not only the Church of *England*, but also ridicul'd the Professions of the *Lutherans, Calvinists, Quakers, Presbyterians, Hugonots, Anabaptists,*

(a) Charleton's Different Wits of Men, p. 120. (b) of *Granada*, part 1. Act. 1. Sc. 1.

*Independents, Quakers, &c.* tho' I must observe by the way, that some people among the *Perfwasions* here mention'd might justly have expected better usage from him on Account of old Acquaintance in the Year 1659. But this being at present Foreign to my Subject, I shall not after an Act of Oblivion revive forgotten Crimes, but go on with the Thing I have undertook, (*to wit*) The Defence of the Poets of the last Age.

Were Mr. *Dryden* really as great a Scholar, as he would have the World believe him to be; he would have call'd to mind, that *Homer*, whom he professeth to imitate, had set him a better pattern of Gratitude, who mentions with Respect and Kindness his Master *Phemius*, *Mentor of Ithaca*, and even *Tychius*, the honest Leather-dresser. Had he follow'd *Virgil*, whom he would be thought to esteem; instead of Reproaches, he had heap'd Panegyricks, on the Ashes of his Illustrious Predecessors: and rather than have tax'd them with their Errors in such a rude manner, would have endeavour'd to fix them in the Temple of Fame, as he did *Musæus*, and the Ancient Poets, in *Elisium*, amongst the Magnanimous Heroes, and *Teucer's* Off-spring; styling them, (c)

-----*Pii Vates, & Phæbo digna locuti.*

Had he observ'd *Ovid's Elegy ad Invidios* (d) he might have found that good humour'd Gentleman, not only commending his Predecessors, but even his Contemporaries. But it seems he has follow'd *Horace*, whom he boasts to have

(c) *Aeneid*, lib. 6. (d) *Amorum*, l. 1. El. 15.

studied (\*), and whom he has imitated in his greatest Weakness, I mean his Ingratitude: if at least that excellent Wit could be guilty of a Crime, so much below his Breeding; for the very suspicion of which, *Scaliger* (who like Mr. *Dryden* seldom spares any man,) has term'd him Barbarous (†). *Ingratus Horatius, atque animo barbaro atque servili; qui ne à Mercenariis quidem abstinere potuit: siquidem quod aiunt, verum est, Malthinum ab eo appellatum, cujus demissas notaret tunicas* (‡). Mr. *Dryden* having imitated the same Fact, certainly he deserves the same punishment: and if we may not with *Scaliger* call him Barbarous, yet all ingenious Men, that know how he has dealt with *Shakespeare*, will count him ungrateful; who by furbishing up an Old Play, witness *The Tempest*, and *Troilus and Cressida*, has got more on the third Day, than its probable, ever *Horace* receiv'd from his Patron for any One Poem in all his Life. The like Debt he stands engag'd for to the *French* for several of the Plays, he has publisht; which if they exceed Mr. *Shakespeare* in Oeconomy, and Contrivance, 'tis that Mr. *Dryden*'s Plays owe their Advantage to his skill in the French Tongue, or to the Age, rather than his own Conduct, or Performances.

Honest *Shakespeare* was not in those days acquainted with those great Wits, *Scudery*, *Calprègne*, *Scarron*, *Corneille*, &c. He was as much a Stranger to French as Latine, (in which, if we believe *Ben Johnson*, he was a very small

(\*) Pref. Relig. Laici. last Paragraph. (†) Poet. L. 3. C. 97.  
(‡) *Malthinus tunicis demissis ambulat*: Satyra. L. 1. Ser. 2.

Proficient;) and yet an humble Story of *Dorastus* and *Fawnia*, serv'd him for *A Winter's Tale*, as well as *The Grand Cyrus*, or *The Captive Queen*, could furnish out a Laureat for a *Conquest of Granada*. *Shakespear's Measure for Measure*, however despis'd by Mr. *Dryden* with his *Much Ado about Nothing*, were believ'd by Sr. *William Davenant*, (who I presume had as much judgment as *Sir Positive At-all* <sup>b</sup>) to have Wit enough in them to make one good Play.

To conclude, if Mr. *Shakespear's* Plots are more irregular than those of Mr. *Dryden's* (which by some will not be allow'd) 'tis because he never read *Aristotle*, or *Rapin*; and I think *Tasso's* Arguments to *Apollo* in defence of his *Gierusalemme Liberata* may be pleaded in our Author's behalf. (i) *Che solo havea ubbidito al talento, che gli havea dato la Natura, & al inspiratione della sua serenissima Calliope; che per ciò li pareva di compitamente haver sodisfatto a gli obblighi tutti della Poetica, nella quale sua Maestà non havendo prescritto legge alcuna, non sapea veder con qual autorità Aristotile avesse pubblicato le Regole di essa: e ch' egli non mai havendo udito dire, che in Parnasso si desse altro Signore, che sua Maestà, e le sue Serenissime Dive, il suo Peccato di non havere ubbidito a' comandamenti d'Aristotile era proceduto da mera ignoranza, non da malitia alcuna.* The

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(h) See *Sullen Lovers*, p. 5. (i) *I Ragguaзли di Parnasso di Boccacini*, Ragg. 28. Or *Boccacini's* Advertisements from *Parnassus* Advert.f. 28.

Sence of which is thus; That he had only observ'd the Talent which Nature had given him, and which his *Calliope* had inspired into him: Wherein he thought he had fulfill'd all the duties of Poetry, and that his Majesty having prescrib'd no Laws thereunto, he knew not with what Authority *Aristotle* had published any Rules to be observed in it: and that he never having heard that there was any other Lord in *Parnassus* but his Majesty, his fault in not having observ'd *Aristotle's* Rules, was, an Error of Ignorance, and not of any Malice.

As to Mr. *Fletcher*, should we grant that he understood not the *Decorum* of the Stage, as Mr. *Dryden*, and Mr. *Flecknoe* before him in his Discourse on the English Stage, observe; his Errors on that account, are more pardonable than those of the former, who pretends so well to know it, and yet has offended against some of its most obvious and established Rules. Witness *Porphirius* (\*) his attempt to kill the Emperor whose Subject he was, and who offer'd to adopt him his Son, and give him his Daughter in Marriage. *Philocles* (1) joining with Prince *Lisimantes* in taking the Queen Prisoner, who rais'd him to be her chief Favourite (m). If to wound a Woman be an Indecency and contrary to the Character of Manhood, of which he accuses *Philaster*, \* and *Perigot*: \* than Mr. *Dryden* has equally offended with Mr. *Fletcher*, since he makes *Abdelmelech*

(k) Tyrannick Love. (l) Maiden Queen. (n) Postscript, pag. 144. \* *Philaster*. \* Faithful Shepherdess.



kill *Lyndaraxa* (°). If it be contrary to the *Decorum* of the Stage for *Demetrius* and *Leontius* to stay in the midst of a routed Army, to hear the cold Mirth of *The Humourous Lieutenant* (°) 'tis certainly no less, to stay the Queen and her Court, to hear the cold Mirth of *Celadon* and *Florimel* about their Marriage Covenants, whilst the main Action is depending (p). If Mr. *Fletcher* be tax'd by Mr. *Dryden* (q) for introducing *Demetrius* with a Pistol in his Hand (in the *Humourous Lieutenant*) in the next Age to *Alexander* the Great: I think Mr. *Dryden* committed as great a Blunder in his *Zambra Dance* (r), where he brought in the *Mahometans* bowing to the Image of *Jupiter*. I could give you several other Instances, but these are enough to shew, that Mr. *Dryden* is no more Infallible than his Predecessors.

As to his failing in the two last Acts, (a fault *Cicero* sometimes alludes to, and blames in an Idle Poet; (s)) its more to be imputed to his Laziness, than his want of Judgment. I have either read, or been inform'd, (I know not well whether) that 'twas generally Mr. *Fletcher's* practice, after he had finish'd Three Acts of a Play to shew them to the Actors, and when they had agreed on Terms, he huddled up the two last without that care that behoov'd him; which gave opportunity to such Friends as Mr.

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(n) *Conquest of Granada*, II. Part. (o) Postscript, p. 144. (p) *Maiden Queen*. (q) Postscript, *Ibid*. (r) *Conquest of Granada*, part I. (s) *Tull. lib. de Senect.* [non procul ab initio] a quâ [sc. Naturâ] non verisimile est, cum ceteræ partes ætatis bene descriptæ sint, extremum actum, tanquam ab inerti Poetâ, esse neglectum.

*Dryden* to traduce him. This, tho' no just excuse, yet I believe was known to Mr. *Dryden* before, and therefore ought not as an act of Ignorance, to have been urg'd so fiercely against him.

As to his Plots being borrow'd, 'tis what is allowed by *Scaliger*, and others; and what has been practic'd by Mr. *Dryden*, more than by any Poet that I know: so that *He* of all Men living, had no Reason to throw the first Stone at him. But Mr. *Dryden* is of the nature of those Satyrists describ'd by *Scaliger* (c); *Commune est omnibus profiteri sese omnium pene hostem; paucissimorum parcissimum laudatorem: Se quoque vulnerare ut alios interficere liceat; nam ne amicis quidem parcunt.*

To come lastly to *Ben Johnson*, who (as Mr. *Dryden* affirms (u),) has borrow'd more from the Ancients than any: I crave leave to say in his behalf, that our late *Laureat* has far out-done him in Thefts, proportionable to his Writings: and therefore he is guilty of the highest Arrogance, to accuse another of a Crime, for which he is most of all men liable to be arraign'd. (x)

*Quis tulerit Gracchos de seditione querenteis?*

I must further alledge that Mr. *Johnson* in borrowing from the Ancients, has only follow'd the Pattern of the great Men of former Ages, *Homer, Virgil, Ovid, Horace, Plautus, Terence, Seneca, &c.* all which have imitated the Example of the industrious Bee, which

(c) *Poet. L. 3. C. 97.* (u) *Præf. Mock Astrol.* (x) *Juv. Sat. 2.*

sucks Honey from all sorts of Flowers, and lays it up in a general Repository. 'Twould be *actum agere* to repeat what is known to all Learned Men; that there was an *Illiad* written before that of *Homer*, which *Aristotle* mentions; and from which, (by *Suidas*, *Ælian*, and others,) *Homer* is supposed to have borrow'd his Design. *Virgil* copied from *Hesiod*, *Homer*, *Pisander*, *Euripides*, *Theocritus*, *Aratus*, *Ennius*, *Pacuvius*, *Lucretius*, and others; as may be seen in *Macrobius*, and *Fulvio Ursini*, which last Author has writ a particular Treatise of his Thefts. Notwithstanding he accounted it no Diminution to his Worth, but rather gloried in his Imitation: for when some snarling Criticks had accus'd him for having borrow'd his Design from *Homer*, he reply'd; 'Tis the Act of an *Hero*, to wrest *Hercules's* Club out of his Hand. Besides he not only acknowledges in particular his making use of *Hesiod*, (y)

*Ascræumque cano Romana per oppida carmen:*  
But extreamly glories in his being the first Latine Poet that had treated on Country Affairs:

-----*Juvat ire jugis, qua nulla priorum*  
*Castaliam molli diducitur orbita clivo.*

*Ovid* not only took the Design of his *Metamorphosis*, from the foremention'd *Parthenius*: but even *Horace* himself notwithstanding his Hypercritical Sentence against such as undertook that Province, and did not well acquit themselves, stiling them (z).

----*Imitatorum stultum pecus*, ----

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(y) *Geor.* L. 3. (z) *Epist.* L. 1. Ep. 19.

Yet, I say, He himself not only imitated *Lucilius* in his Satyrs, and followed *Aristotle* in his Epistle *De Arte Poetica*: but also translated *Verbatim* those Fragments of the Greeks, which in some Editions are to be found at the End of *Pindar's* Works, and inserted them in his first Book of *Odes*, as might be easily made appear, were it not too long a Discursion.

For this Reason I shall only speak succinctly of the Latine Dramatick Poets, most of which were Imitators at least, if not wholly behold-  
ing to the Greek Poets for their Productions. Thus *Seneca* in his Tragedies imitated *Euripides*, and *Aeschylus*; *Terence* borrow'd from *Menander*, and in his Prologue to *Andria*, quotes *Nævius*, *Plautus*, and *Ennius* for his Authority. I could enumerate more Instances, but these are sufficient Precedents to excuse Mr. *Johnson*.

Permit me to say farther in his behalf, That if in imitation of these illustrious Examples, and Models of Antiquity, he has borrow'd from them, as they from each other; yet that he attempted, and as some think, happily succeeded in his Endeavours of Surpassing them: insomuch that a certain Person of Quality (\*) makes a Question, 'Whether any of the Wit  
'of the Latine Poets be more Terse and Elo-  
'quent in their Tongue, than this Great and  
'Learned Poet appears in ours.

Whether Mr. *Dryden*, who has likewise succeeded to admiration in this way, or Mr. *Johnson* have most improv'd, and best advanc'd

(\*) Poems and Essays, By Mr. *Edw. Howard*, p. 24

what they have borrow'd from the Ancients, I shall leave to the decision of the abler Criticks: only this I must say, in behalf of the later, that he has no ways endeavour'd to conceal what he has borrow'd, as the former has generally done. Nay, in his Play call'd *Sejanus* he has printed in the Margent throughout, the places from whence he borrow'd: the same he has practic'd in several of his Masques, (as the Reader may find in his Works;) a Pattern, which Mr. *Dryden* would have done well to have copied, and had thereby sav'd me the trouble of the following Annotations.

There is this difference between the Proceedings of these Poets, that Mr. *Johnson* has by Mr. *Dryden's* Confession. <sup>(b)</sup> *Design'd his Plots himself*; whereas I know not any One Play, whose Plot may be said to be the Product of Mr. *Dryden's* own Brain. When Mr. *Johnson* borrow'd, 'twas from the Treasury of the Ancients, which is so far from any diminution of his Worth, that I think it is to his Honor; at least-wise I am sure he is justified by his Son *Carthwright*, in the following Lines <sup>(c)</sup>:

*What tho' thy searching Muse did rake the dust  
Of Time, & purge old Mettals from their Rust?  
Is it no Labour, no Art, think they, to  
Snatch Shipwracks from the Deep, as Divers do?  
And rescue Jewels from the covetous Sand,  
Making the Seas hid Wealth adorn the Land?  
What tho' thy culling Muse did rob the store  
Of Greek and Latine Gardens, to bring o're*

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(b) Pref. *Mock Astrolog.* (c) *Carthwright's Poems.* p. 315.

## *Dramatick Poets.*

*Plants to thy Native Soil? their Virtue  
Improv'd far more, by being planted here :  
If thy Still to their Essence doth refine  
So many Drugs, is not the Water thine?  
Thefts thus become just Works ; they and th  
Grace*

*Are wholly thine ; thus doth the Stamp and Fa  
Make that the King's that's ravish'd from th  
Mine ;*

*In others then 'tis Oar, in thee 'tis Coin.*

On the contrary, tho' Mr. *Dryden* has likewise borrow'd from the Greek and Latine Poets, as *Sophocles*, *Virgil*, *Horace*, *Seneca*, &c. which I purposely omit to tax him with, as thinking what he has taken to be lawful prize : yet I cannot but observe withal ; that he has plunder'd the chief *Italian*, *Spanish*, and *French* Wits for Forage, notwithstanding his pretended contempt of them : and not only so, but even his own Countrymen have been forc'd to pay him tribute, or to say better, have not been exempt from being Pillag'd. This I shall sufficiently make out in the Examen of his Plays ; in the mean time, give me leave to say a word, or two, in Defence of Mr. *Johnson's* way of Wit, which Mr. *Dryden* calls *Clenches*.

There have been few great Poets which have not propos'd some Eminent Author for heir Pattern, ( Examples of this would be needless and endless.) Mr. *Johnson* propos'd *lausus* for his Model, and not only borrow'd from him, but imitated his way of Wit in English. There are none who have read him, but

are acquainted with his way of playing with Words: I will give one Example for all, which the Reader may find in the very entrance of his Works; I mean the Prologue to *Amphitruo*.

*Iustam rem & facilem oratum à vobis volo :  
Nam juste ab justis justus sum Orator datus.  
Nam injusta ab justis impetrare non decet :  
Iusta autem ab injustis petere insipientia 'st.*

Nor might this be the sole Reason for Mr. *Johnson's* Imitation, for possibly 'twas his Compliance with the Age that induc'd him to this way of writing, it being then as Mr. *Dryden* observes (<sup>d</sup>) the Mode of Wit, the Vice of the Age, and not *Ben Johnson's*: and besides Mr. *Dryden's* taxing Sir *Philip Sidney* for playing with his Words, I may add that I find it practis'd by several Dramatick Poets, who were Mr. *Johnson's* Cotemporaries: and notwithstanding the advantage which this Age claims over the last, we find Mr. *Dryden* himself as well as Mr. *Johnson*, not only given to Clinches; but sometimes a *Carwicket*, a *Quarter-quibble*, or a bare *Pun* serves his turn, as well as his Friend *Bur* in his *Wild Gallant*; and therefore he might have spar'd this Reflection, if he had given himself the liberty of Thinking.

As to his Reflections on this Triumvirate in general: I might easily prove, that his Improperities in Grammar, are equal to theirs: and that He himself has been guilty of Solecisms in Speech, and Flaws in Sence, as well as *Shakespear*, *Fletcher*, and *Johnson*: but this

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(d) Postscript to *Graciana*; p. 148.

be to waſt Paper and Time : and beſides, der that *Apollos* Laws like thoſe of our Nation, allow no Man to be try'd twice the ſame Crime : and Mr. *Dryden* having y been arraign'd before the Wits upon the nce of the *Rota*, and found Guilty by *liſſord* the Foreman of the Jury : I ſhall ſs my further Evidence, till I am ſerv'd . *Subpœna*, by him, to appear before that , or have an Action clapp'd upon me by octor, as guilty of a *Scandalum Archi-* ; and then I ſhall readily give in my De- ns.

theſe, and the like Reaſons, I ſhall at t paſs by his diſ-obliging Reflections on l of his Patrons, as well as the Poets his poraries : his little Arts to ſet up him- id decry others ; his dexterity in alter- aer Mens Thoughts, ſo as to make them r his own ; his Tautologies ; his Petty- uies, which notwithstanding his ſtiling nſelf *Saturnine*, ſhew him ſufficiently rial, at leaſt, if Plagiaries may be ac- d under the Government of that Planet.

, (if Old *Moody* will allow me to borrow ord) he reſembles Vulgar Painters, who lerably copy after a good Original, but have not judgment, or will not take ins themſelves to deſign any thing of

This will eaſily appear in the follow- count of his Plays, of which I come o ſpeak. *Viz.*

on and *Albanus*, an Opera perform'd at ueen's Theatre in *Dorſet-Garden*, and



printed in Folio, *Lond.* 1685. 'The Subject  
 'of it (as the Author says) is wholly Alle-  
 'gorical; and the Allegory it self so very ob-  
 'vious, that it will no sooner be read, than  
 'understood. I need not therefore take the  
 pains to acquaint my Reader, that by the Man  
 on the Pedestal, who is drawn with a long, lean,  
 pale Face, with Fiends Wings, and Snakes  
 twisted round his Body: and incompast by se-  
 veral Phanatical Rebellious Heads, who suck  
 Poyson from him, which runs out of a Tap in  
 his Side, is meant the late Lord *Shaftsbury*,  
 and his Adherents. I shall not pretend to pass  
 my censure whether he deserv'd this usage  
 from our Author, or no; but leave it to the  
 judgments of Statesmen and Polititians. How  
 well our Author has drawn his other Cha-  
 racters, I shall leave to the decision of the  
 Criticks: as also whether Monsieur *Grabut*, or  
 our Poet deserves the preference; or either of  
 them merit those Applauses which Mr. *Dryden*  
 in both their Names challenges as their due;  
 since I find an Author of a different Opinion,  
 who thus describes them.

*Grabut his Toke-mate ne're shall be forgot,  
 Whom th' God of Tunes upon a Muse begot.*

*Bays on a double score to him belongs:*

*As well for writing as for setting Songs.*

*For some have sworn, (th' Intrigue so od is laid)*  
*That Bayes and He mistook each others Trade*  
*Grabut the Lines, and He the Musick made.*

*All for Love, or The World well Lost; a Tra-  
 gedy acted at the Theatre Royal; and written*  
*in*

in imitation of *Shakespear's* stile, printed in quarto *Lond.* 1678. and dedicated to the Right Honourable *Thomas* Earl of *Danby*. That our Author has nearly imitated *Shakespear* is evident by the following Instance. In the Comedy call'd *Much Ado about Nothing* (c) the Bastard accuses *Hero* of Disloyalty before the Prince, and *Claudio* her Lover: who (as surpris'd at the News,) asks, Who! *Hero*? *Bast.* Even she, *Leonato's Hero*, your *Hero*, every Mans *Hero*. In this Play, (†) on the like occasion, where *Ventidius* accuses *Cleopatra*, *Antony* says, Not *Cleopatra*! *Ven.* Even she my Lord! *Ant.* My *Cleopatra*? *Ven.* Your *Cleopatra*; *Dollabella's Cleopatra*: Every Mans *Cleopatra*. *Ex homine hunc natum dicas*. Our Author with justice prefers the Scene betwixt *Antoni*us and *Ventidius* in the first Act, to any thing he has written in that kind: but as to his defence of the Scene between *Octavia* and *Cleopatra*, in the end of the third Act, there are some Criticks who are not yet satisfied, that it is agreeable to the Rules of Decency and *Decorum*, to make Persons of their Character demean themselves contrary to the Modesty of their Sex. For the Plot see *Plutarch* in *Vit. M. Ant. Suetonius* in *Aug. Dion Cassius*, Lib. 48. 51. *Orosius*, Lib. 6. Cap. 7. *Florus*, L. 4. C. 11. *Appian de Bellis Civilibus*, L. 5.

*Amboyna*, a Tragedy acted at the Theatre Royal; printed in quarto *Lond.* 1673. and dedicated to the Right Honourable the Lord *Clifford* of *Chudleigh*. The Plot of this Play is

(c) Act 3. p. 101. (†) Act 4. p. 54.

founded chiefly on History, being an Account of the Cruelty of the *Dutch* to our Country-Men in *Amboyna*, *An. Dom.* 1618. There was a Book publisht by the *East-India* Company, which I never saw, but I have read a Relation extracted from thence by Mr. *Purchas*, and printed in his *Pilgrimage*, Vol. II. L. 10. Ch. 16. There are several other Authors that have mention'd this Story, as *Sanderſon's* History of King *James*, pag. 577. *Stubb's* Relation of the *Dutch* Cruelties to the *English* at *Amboyna*, printed in quarto *Lond.* 1632. *Wanley's* History of *Man*, Lib. 4. Ch. 10. Ex. 1. The Plot of the Rape of *Isabinda*, by *Harman* Junior, is founded on a Novel in *Cynthio Gyraldi*, *Deca* 5<sup>a</sup>. Nov. 10.

*Assignation*, or *Love in a Nunnery*, a Comedy acted at the Theatre Royal, printed in quarto *Lond.* 1678. and dedicated to his most Honour'd Friend Sir *Charles Sidley* Baronet. This Play was Damn'd on the Stage, or as the Author phrases it (g), *it succeeded ill in the Representation*. I shall not pretend to determine, any more than the Author, 'Whether the fault 'was in the Play it self, or in the lameness of 'the Action, or in the number of its Enemies, 'who came resolv'd to damn it for the Title: but this I know, that his Reflections on Mr. *Ravencrofts* Play, call'd *Mamamouchi*, provok'd him to a retort in another Prologue (h) to a new Play of his acted the Vacation following, part of which as relating to this Play, I shall transcribe.

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(g) Epistle Dedicatory. (h) *Careless Lovers*.

The Author did to please you, let his Wit run  
 Of late, much on a Serving-man, and Cittern;  
 And yet you would not like the Serenade,  
 Nay, and you damn'd his Nuns in Masquerade.  
 You did his Spanish Sing-song too abhor,  
 Ah! que locura con tanto rigor.  
 In fine, the whole by you so much was blam'd,  
 To act their parts the Players were asham'd;  
 Ah! how severe your Adulce was that Day;  
 To damn at once the Poet and his Play.  
 But why, was your Rage just at that time shown,  
 When what the Poet writ, was all his own? [late,  
 Till then he borrow'd from Romance, and did trans-  
 And those Plays found a more indulgent Fate.

But in this Mr. *Ravencroft* is very much de-  
 riv'd, for most of the Characters, as well as  
 the Incidents are borrow'd from French Ro-  
 mances; as for instance, The Characters of  
 the Duke of *Mantua*, Prince *Frederick* and *Lu-*  
*cretia*, are borrow'd from *The Annals of Love*, 8°  
 in the Story of *Constance* the fair Nun, pag. 81.  
 but as to the Scene of the *Petticoat* and *Belly*  
*like* (1) so much commended by Mr. *Bayes* (2),  
 I believe 'twas Mr. *Dryden's* own Contrivance.  
 The Characters of *Aurélian*, *Camille*, *Laura*,  
 and *Viola*, are taken from *Scarron's Comical*  
*Romance*, in the History of *Destiny* and *Madam*  
*Star*. See *Lib. 13. pag. 43*. The Humour of *Be-*  
*nito's* affecting *Mulick*, to the prejudice of his  
*Carcass* (3), is borrow'd from *Quinault's* Cha-  
 racter of *Jodoret*, in the beginning of his *La*  
*Comédie, sans Comédie*. The passage of *Fron-*

(1) *Act. 1. Sc. 1.* (2) *Rehearsal, Act. 3. p. 33.* (3) *Act. 1. Sc. 1.*

zona's throwing water upon *Laura* and *Violetta* (<sup>m</sup>) is taken from *Les Contes de M. de la Fontaine. premiere partie, Nov. 11. p. 74.* There are other French Authors that have handled the same Story, as *Les Cent Nouvelles Nouvelles. La Damoiselle à Cœur ouvert &c.*

*Aureng-zebe*, a Tragedy acted at the Theatre Royal, printed in quarto *Lond. 1676.* and dedicated to the Right Honourable *John Earl of Mulgrave.* The Plot of this Play is related at large in *Tavernier's Voyages into the Indies. Vol. I. Part 2. Ch. 2.* Our Author is not wholly free from Thefts in this Play, and those who have ever read *Seneca's Hippolitus*, will allow that *Aureng-zebe* has some resemblance with his Character, and that *Nourmahal*, is in part copied from *Phædra*, which will the better appear, if the Reader will compare the following Lines: (<sup>n</sup>)

Hip. ——— *Thesei vultus amo*  
*Illos priores, quos tulit quondam puer ;*  
*Cum prima puras barba signaret genas,*

*Aur.* (<sup>o</sup>) I am not chang'd, I love my Husband still;  
 But Love him as he was when youthful Grace  
 And the first bloom began to shade his Face.

Hip. ——— *Magne regnator Deum,*  
*Tam lentus audis scelera? tam lentus vides?*  
*Ecquando Sæva fulmen emittes manu,*  
*Si nunc serenum est?*  
 ——— *Me velox cremet*  
*Transactus ignis. Sum nocens; merui mori;*  
*Placui nocere.*

(<sup>m</sup>) Act 3. p. 22. (<sup>n</sup>) *Hippolitus*, Act 2. Sc. 3. (<sup>o</sup>) *Aureng-zebe*, Act 4. Sc. 1. *Aur.*

*Ans.* Heavens can you this without just vengeance hear;

When will you Thunder, if it now be clear!

Yet Her alone let not your Thunder seize:

I too deserve to dye, because I please.

I could cite other passages in this Play borrow'd from *Seneca*, but this is enough to convict our Author of borrowing from the Latine Poets, now give me leave to give you one Instance likewise of his borrowing from Mr. *Milton's Sampson Agonistes*. (P)

*Dal.* I see thou art implacable, more'deaf [seas  
To Prayers than winds and seas, yet winds to  
Are reconcil'd at length, and sea to shore:  
Thy anger unappeasable still rages,  
Eternal Tempest never to be calm'd.

\* *Emp.* Unmov'd she stood, & deaf to all my prayers,  
As Seas and Winds to sinking Mariners;  
But Seas grow Calm, and Winds are reconcil'd:  
Her Tyrant Beauty never grows more mild.

There are many other Hints from this Poem, that are inserted in this Play by Mr. *Dryden*, and which I should not have laid to his Charge had he not accus'd *Ben Johnson* of the same Crime.

*Conquest of Granada*, by the *Spaniards*, in two Parts, acted at the Theatre-Royal, printed in quarto *Lond.* 1678. (q) and dedicated to his Royal Highness the Duke. These Plays I have seen acted with great Applause, which so pufft up our Author with vanity, that he could not

(p) *Sampson Agonistes*, p. 128. \* *Ans.* p. 8. (q) Third Edition.  
re.

refrain from abusing his Predecessors, not only in the Postscript already mention'd; but even in a detracting Epilogue to the second Part, which I shall leave to the Readers perusal. I have already hinted, that not only the *Episodes*, and main Plot, but even the Characters are all borrow'd from *French* and *Spanish* Romances, as *Almahide*, *Grand Cyrus*, *Ibrahim*, and *Gusman*: so that Mr. *Dryden* may be said to have made a Rod for himself, in the following Lines; (r)

*And may those drudges of the Stage, whose Fate  
Is damn'd dull Farce more dully to Translate,  
Fall under that Excise the State thinks fit  
To set on all French Wares, whose worst is Wit.  
French Farce worn out at home, is sent abroad;  
And patcht up here is made our English Mode.*

How much Mr. *Dryden* has borrow'd from the *French* in this Play, cannot be comprehended in the compass to which I confine my self; and therefore I shall only mention some of the most remarkable Passages which are stolen. I am therefore in the first place to begin with the Persons represented: The Character of *Almanzor* is chiefly taken from *Ponce de Leon* in *Almahide*; from *Ozmin* in *Gusman*, and *Artaban* in *Cleopatra*. His other Characters of *Boabdelin*, *Almahide*, *Ferdinand* and *Isabella*, Duke of *Arcos*, *Ozmin*, *Hamet*, *Gomel*, &c. are taken from *Almahide*. The Characters of *Ozmin* and *Benzaida*, are borrow'd from *Ibrahim*, in the Story of *Ozmin* and *Alibech*, and *Lyndaraxa*,

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(r) Prologue, First part.

are copied from Prince *Ariantes*, *Agathirsis*, and *Elibeſis*; See *Grand Cyrus*, Part IX. Book I.

I am now to give ſome Inſtances that may make good my Aſſertion, That Mr. *Dryden* has borrow'd moſt of his Thoughts, as well as his Characters from thoſe Authors abovemention'd, tho' he has new cloath'd them in Rime. In the beginning of the Firſt Act, he has borrow'd the Deſcription of his *Bull-feaſt*, from *Gazman's Juego de Toros & Cannas*: See the Story of *Ozmin* and *Daraxa*, part 1. pag. 82. and 85. The Deſcription of the Factions pag. 4. is borrow'd from *Almahide* p. 1. The next four Lines ſpoken by the King is taken from Prince *Muſſa's* advice in *Almahide*, p. 6. The King's Speech in going between the Factions, pag. 5. is borrow'd from *Almahide*, Part 3. Book 2. p. 63. The Deſcription of the Quarrel between *Tarifa* and *Ozmin*, is founded on *Abindarray's* his Speech in *Alm.* p. 2. The Riſe of the Families, p. 6. from the ſame. *Almanzor's* killing *Gomel*, from *Alm.* p. 64. His quelling the Factions, from *Alm.* p. 64, 65. In the Second Act, *Almanzor's* Victory, and his taking the Duke of *Arcos* Priſoner, p. 12. is copied from *Almahide*, p. 65. The Scene between *Abdalla* and *Lyndaraxa*, p. 13. is ſtollen from *Alm.* p. 62. and from the Story of *Elibeſis* in *Cyrus*, Part 9. Book 1. p. 20. *Zulema's* Plea for *Abdalla's* right to the Crown, p. 17. is copied from *Alm.* p. 62. His tempting him to Rebellion, from *Cyrus* in the place above-mention'd. In the Third Act, *Almanzor's* going over to *Abdalla*, on the King's refusal to grant the Duke of *Arcos* his Liberty, pag. 12.



pag. 18. is taken from *Alm.* p. 55. &c. The Alarm after the *Zambra* Dance from the same page. The first meeting of *Almanzor* and *Almahide*, p. 27. from *Alm.* p. 69. Of *Abdalla* and *Almanzor*, p. 30. from *Alm.* p. 71. The Controversy between *Almanzor* and *Zulema*, p. 31. from the same Column. In the Fourth Act, *Almanzor's* going over to *Boabdelin's* Party, p. 34. is taken from *Alm.* p. 72. *Abdelmelech* his coming to visit *Lyndaraxa* in Disguise, p. 35. is stolen from the former Story of *Elibesis* in *Cyrus*, p. 25. &c. *Abdalla* visiting her, being Royally attended with Guards, p. 39. from the same, p. 67. *Almanzor's* freeing *Almahide* from *Abdalla's* Captivity, p. 45. is copied from *Alm.* p. 73. The beginning of the Fifth Act, viz. The Scene between *Abdalla*, and *Lyndaraxa*, under the Walls of the *Albayzin*, immediately after his Defeat, p. 48. is stolen from *Cyrus* in the Story, aforesaid, p. 61. His flying to the Christians, p. 50. from *Alm.* p. 72. *Ozzin* and *Benzaida's* flight, p. 62. from *Ibrahim*, p. 8.

I might proceed through the Second Part, did I not fear the Reader to be already as tir'd as my self. I shall therefore only acquaint him, that most of that Play is borrow'd as well as the former: So that had our Author stolen from others, in none of his Labours, yet these Plays alone argue him guilty of the highest Confidence, that durst presume to arraign the Ancient English Poets as Plagiaries, in a Postscript to two Plays, whose Foundation and Language are in a great measure stolen from the Beginning to the End. I would therefore de-

fire

fire Mr. *Dryden* henceforth to ponder upon the following Epigram, which seems to give him better Advice. (f)

*Cum fueris Censor, primum te crimine purga,  
Nec tua te damnent facta nefanda reum.  
Ne tua contemnas aliena negotia curans;  
An tibi te quisquam junctior esse potest.*

There are several Authors that have given an Account of this famous Action, as *Mariana*, L. 25. C. 18. *Mayerne Turquet*, L. 23. *Thuanus*, L. 48. *Guicciardine*, L. 12. *Luc. Marinæus Sic.* L. 20. *Car. Verardus*. *Domingo Baltanas*, &c.

*Don Sebastian*, King of Portugal: a Tragedy acted at the Theatre-Royal, printed in quarto, Lond. 1690. and dedicated to the Right Honourable *Philip* Earl of *Leicester*. This Play is accounted by several One of the best of Mr. *Dryden's*, and was as I have heard acted with great Applause. The Foundation of it is built upon a French Novel call'd *Don Sebastian*, How far our Author has followed the *French-man*, I leave to the Readers of both to judge. Only give me leave to take notice of that passage in his Epistle to this Play, where he endeavours to clear himself from the charge of Plagiarie. He says, 'The Ancients were never accus'd  
'of being Plagiaries, for building their Tra-  
'gedies on known Fables. To prove this asser-  
tion he brings several Instances; 'Thus (says  
'he) *Augustus Caesar* wrote an *Ajax*, which  
'was not less his own because *Euripides* had  
'written a Play before him on that Subject.

(f) *Oweni Disticha Ethica, & Politica*; Ep. 31. p. 110

‘ Thus of ~~late~~ years *Corneille* writ an *Oedipus*  
 ‘ after *Sophocles*; and I have design’d one after  
 ‘ him, which I wrote with Mr. *Lee*, yet nei-  
 ‘ ther the *French* Poet stole from the *Greek*, nor  
 ‘ we from the *French-man*. ’Tis the Contriv-  
 ‘ vance, the new turn, and new Characters  
 ‘ which alter the Property, and make it ours.

I have not that I know of, any where accus’d the Poets in general, or Mr. *Dryden* in particular, for borrowing their Plots; knowing that it is allow’d by *Scaliger*, *M. Hedelin*, and other Writers. ’Tis true I have shew’d whether they were founded on History, or Romance, and cited the Authors that treat on the Subject of each *Dramma*, that the Reader, by comparing them, might be able to judge the better of the Poets abilities, and his skill in Scenical Performances. But tho’ the Poet be allow’d to borrow his Foundation from other Writers, I presume the Language ought to be his own; and when at any time we find a Poet translating whole Scenes from others Writings, I hope we may without offence call him a Plagiary: which if granted, I may accuse Mr. *Dryden* of Theft, notwithstanding this Defence, and inform the Reader, that he equivocates in this Instance of *Oedipus*: for tho’ he stole not from *Corneille* in that Play, yet he has borrow’d very much from the *Oedipus Tyrannus* of *Sophocles*, as likewise from that of *Seneca*.

For the Plot read the *French* Novel call’d *Don Sebastian Roy de Portugal* translated into English. *Vasconcellos* his *Anacephalæosis*, *sive summa*

*Summa Capita Actorum Regum Lusitaniæ, Anaceph.* 20. See besides other Writers of the Affairs of *Portugal* about 1578, in which year *Sebastian* was kill'd.

*Duke of Guise*, a Tragedy acted by Their Majesties Servants, written by Mr. *Dryden*, and Mr. *Lee*, printed in quarto *Lond.* 1683. and dedicated to the Right Honourable *Laurence* Earl of *Rocheſter*. This Play found ſeveral Enemies at its firſt appearance on the Stage: the Nation at that time being in a ferment about the Succeſſion, which occaſion'd ſeveral Pamphlets, *pro* and *con*, to be publiſht. The main Plot is borrow'd from *Davila*, *Mezeray*, and other Writers of the Affairs of *Charles* the Ninth, as *P. Mathieu*, *Memoires de Caſtel-nau*. See beſides *Thuanus*, L. 93. The Story of *Malicorn* the Conjuror may be read in *Roffet's Histoires Tragiques en la Vie de Canope*, 8<sup>o</sup> p. 449.

*Evening's Love*, or *The Mock Astrologer*, a Comedy acted at the Theatre-Royal by His Majesties Servants, printed in quarto *Lond.* 1671. and dedicated to his Grace *William* Duke of *Newcastle*. This Play is in a manner wholly ſtollen from the *French*, being patcht up from *Corneille's Le Feint Astrologue*; *Molliere's Depit amoureux*, and his *Les Precieuses Ridicules*, and *Quinault's L'Amant Indiscreet*: not to mention little Hints borrow'd from *Shakeſpear*, *Petronius Arbiter* &c. The main Plot of this Play is built on that of *Corneille's*, or rather *Calderon's* Play call'd *El Astrologo fingido*, which Story is likewiſe copied by *M. Scudery* in his Romance call'd *Thraſim*, or the Illuſtrious *Baſſa*

in the Story of the *French* Marquefs. *Aurelia's* affectation in her Speech p. 31. is borrow'd from *Molliere's Les Precieuses Ridicules*. The Scene between *Alonzo* and *Lopez* p. 39. is translated from *Molliere's Depit amoureux*, Act 2. Sc. 6. *Camilla's* begging a new Gown of *Don Melchor* p. 61. from the same. Act 1. Sc. 2. The Love Quarrel between *Wild-blood* and *Jacinta*; *Mascal* and *Beatrix*; Act 4. Sc. the last: is copied from the same Play, Act 4. Sc. 3, and 4. The Scene of *Wild-blood*, *Jacinta*, &c. being discover'd by *Aurelia's* falling into *Alonzo's* Arms, p. 73. &c. is borrow'd from *Quinault's L'Amant Indiscreet*, Act 5. Sc. 4.

*Kind Keeper*, or *Mr. Limberham*, a Comedy acted at the Duke's Theatre, by his Royal Highness's Servants; printed in quarto Lond. 1680. and dedicated to the Right Honourable *John Lord Vaughan*. In this Play, (which I take to be the best Comedy of his) he so much expos'd the keeping part of the Town, that the Play was stopt, when it had but thrice appear'd on the Stage; but the Author took a becoming Care, that the things that offended on the Stage were either alter'd or omitted in the Press. One of our modern Writers in a short *Satyr against Keeping*, concludes thus; (c)

Dryden good Man thought Keepers to reclaim,  
Writ a Kind Satyr, call'd it Limberham.  
This all the Herd of Letchers straight alarms,  
From Charing-Cross to Bow was up in Arms;  
They damn'd the Play all at one fatal Blow,  
And broke the Glass that did their Picture show.

In this Play he is not exempt from borrowing some Incidents from *French* and *Italian* Novels: Mrs. *Saintlys* discovery of *Love-all* in the Chest, *Act* 1. is borrow'd from the Novels of *Cynthio Gyraldi*; see *prima parte Deca* 3.<sup>a</sup>. *Nov.* 3. The same Story is in *The Fortunate Deceiv'd, and Unfortunate Lovers*, see *Nov.* 7. *Deceiv'd Lovers*. Mrs. *Brainsicks* pricking and pinching him, *Act* 3. *Sc.* 2. is copied from the *Triumph of Love over Fortune*, a Novel writ by *M. S. Bremond*, or else from *Zelotide* of *M. de Pais*: but these are things not worthy to be urg'd against any One, but Mr. *Dryden*, whose Critical Pen spares no Man.

*Indian Emperor, or The Conquest of Mexico by the Spaniards*, being the Sequel of the *Indian Queen*, printed in quarto *Lond.* 1670. and dedicated to the Most Excellent and most Illustrious Princess *Anne* Dutches of *Monmouth* and *Bucclugh*. This Play is writ in Heroick Verse, and has appear'd on the Stage with great Approbation, yet it is not wholly free from Plagiarie; but since they are only Hints, and much improv'd, I shall not mention the Particulars. 'Tis sufficient for me to observe in general that he has borrow'd from *Plutarch*, *Seneca*, *Montagne*, *Fletcher*, &c. Mr. *Dryden* in the Second Edition to this Play, prefixt a Piece intituled, *A Defence of an Essay of Dramatick Poesy*, being an Answer to the Preface of *The Great Favourite, or The Duke of Lerma*: but upon some considerations our Author was obliged to retract it. For the Plot of this Play 'tis founded chiefly on History. See *Lopez de Gomara Hist.*

*General de las Incas, & de Conquista de Mexico.*  
*De Bry America* Pars 9. L. 7. *Ogleby's America*,  
 Chap. 3. Sect. 10. *Mariana de Reb. Hisp.* L. 26.  
 Cap. 3. Four Letters printed in several Lan-  
 guages.

*Marriage A-la-mode*, a Comedy acted at the Theatre-Royal by Their Majesties Servants; printed in quarto *Lond.* 1673. and dedicated to the Right Honourable the Earl of *Rochester*. 'This Play tho' stil'd in the Title-page a Comedy, is rather a Tragi-Comedy, and consists of two different Actions; the one *Serious*, the other *Comick*, both borrow'd from two Stories which the Author has tackt together. The Serious Part is founded on the Story of *Sesostris* and *Timareta* in the *Grand Cyrus*, Part 9. Book 3. and the Characters of *Palamede* and *Rhodophil*, from the same Romance, Par. 6. B<sup>k</sup> 1. See the History of *Timantes* and *Parthenia*. I might mention also the Story of *Nogaret* in *The Annals of Love*, from whence part of the Character of *Doralice* was possibly borrow'd: and *Les Contes D'Ouville partie premiere* p. 13. from whence the Fancy of *Melantha's* making Court to her self in *Rhodophil's* Name is taken; but this is usual with our Poet.

*Mistaken Husband*, a Comedy acted by His Majesties Servants at the Theatre-Royal, and printed in quarto *Lond.* 1675. This Play Mr. *Dryden* was not the Author of, tho' 'twas adopted by him, as an Orphan, which might well deserve the Charity of a Scene which he bestowed on it. It is of the nature of *Farce*, or as the *French* term it *Basse Comedie*, as Mr.  
*Bent-*

*Bentley* the Bookseller has observ'd (\*). 'Tis writ on the Model of *Plautus's Menecmi*: and I have read a Story somewhat like it in *L'Amant Oysif*. Tome 2. p. 297. *Nouvelle intitulée D. Martin*.

*Oedipus*, a Tragedy acted at his Royal Highness the Duke's Theatre, written by Mr. *Dryden* and Mr. *Lee*, printed in quarto *Lond.* 1679. This Play is certainly one of the best Tragedies we have extant; the Authors having borrow'd many Ornaments not only from *Sophocles*, but also from *Seneca*; though in requital Mr. *Dryden* has been pleas'd to arraign the Memory, of the later by taxing him (\*) of 'Running after 'Philosophical Notions more proper for the 'Study than the Stage. As for *Cornelle* he has scouted him for failing in the Character of his *Hero*, which he calls an Error in the first Concoction: tho' possibly 'twas so in him to fall upon two such Great Men, without any provocation, and to whom he has been more than once oblig'd for beautiful Thoughts. As to the Plot 'tis founded on the Tragedies of *Sophocles* and *Seneca*.

*Real Ladies*, a Tragi-Comedy, acted at the Theatre-Royal, printed in quarto *Lond.* 1679. and dedicated to the Right Honourable *Roger Earl of Orrery*. This Dedication is in the Nature of a Preface written in Defence of English Verse. The Authors Sentiments were afterwards controverted by *Sr. Robert Howard*, in the Preface to his Plays: to which Arguments *Mr. Dryden* reply'd, towards the end of his

(1. Epistle to the Reader. (2) Preface.



Dramatick Essay. *Sr. Robert* made a Rejoynder, when he publisht his *Duke of Lerma*: and *Mr. Dryden* answer'd him again in the Preface to his *Indian Emperour*, as I have already observ'd.

I beg leave of my Reader, to make one Remark on this Preface, to Rectify the following mistake committed by our Author. He says, 'That *The Tragedy of Queen Gorbuduc* was written in English Verse; and consequently that Verse was not so much a new way amongst us, as an old way new reviv'd: and that this Play was written by the late Lord *Buckhurst*, afterwards Earl of *Dorset*.

*Mr. Dryden*, as well as *Sr. Fopling*, notwithstanding his smattering in the Mathematicks, is out in his Judgment at *Tennis*: for first (tho' His Majesties late Historiographer) he is mistaken in the Title-page: and I must crave leave to tell him by the by, that I never heard of any such Queen of *Brittain*, any more than he, of any King that was in *Rhodes*. Nay further had he consulted *Milton's History of England*, or any other Writers of *Brute's History*, nay, even the Argument of that very Play, he would have found *Gorbuduc* to have been the last King of that Race, at least the Father of *Ferex* and *Porrex*, in whom terminated the Line of *Brute*: and consequently would not have permitted so gross an Error to have escap't his Pen for Three Editions: tho' it may be *Mr. Dryden's Printer* was as much to blame to print *Queen* for *King*, as he ironically accuses *Sr. Robert's* for setting *shut* for *open*. There are other Errata's in History, which I might impute

pute it least to Mr. *Dryden's* Negligence; but I shall at present wave them. In the mean time I must acquaint the Reader, that however Mr. *Dryden* alledges that this Play was writ by the Lord *Buckhurst*, I can assure him that the three first Acts were writ by Mr. *Thomas Norton*: and that the Play itself was not written in Rime, but blank Verse, or if he will have it, in *prose mesurée*, so that Mr. *Shakespeare* notwithstanding our Author's Allegation, was not the first beginner of that way of Writing.

As to his Oeconomy, and working up of his Play, our Author is not wholly free from Pil-lage, witness the last Act; where the Dispute between *Amideo*, and *Hippolito*; with *Gonsalvo's* fighting with the Pirates, is borrow'd from *Petronius Arbiter*, as the Reader may see by reading the Story of *Encolpius*, *Giton*, *Eumolpus*, and *Tryphena*, aboard *Licas's* Vessel (y). To say nothing of the Resemblance of the *Catastrophe* with that of *Scarron's Rival Brothers*, *Novel* the Fifth.

*Secret Love, or The Maiden Queen*; a Tragi-Comedy acted by His Majesties Servants at the Theatre-Royal, printed in quarto Lond. 1679. I have already made some observations on his Preface, p. 143. and cannot pass by his making use of *Bayes's* Art of Transverling, as any One may observe by comparing the Fourth Stanza of his First Prologue, with the last Paragraph of the Preface to *Ibrahim*. As to the Contrivance of the Plot, the serious part of it is founded on the History of *Cleobuline* Queen of *Corinth*,

(y) *Nat. Hist.* p. 360. &c.

*Our Clergy's sacred Virtues shine too bright,  
They flash too fierce: their foes like birds of night,  
Shut their dull Eyes, and sicken at the sight.*

The Comical Parts of the *Spanish Fryar*, *Lorenzo*, and *Elvira*, are founded on Monsieur *S. Bremond's* Novel call'd the *Pilgrim*.

*State of Innocence*, or *The Fall of Man*, an Opera written in Heroick Verse, printed in quarto *Lond.* 1678. and dedicated to Her Royal Highness the Dutches. Whether the Author has not been guilty of the highest Flattery in this Dedication, I leave to the Reader's Judgment; but I may presume to say, that there are some Expressions in it that seem strain'd, and a Note beyond *Ela*; as for Instance, 'Your Person is so admirable that it can scarce receive addition, when it shall be glorified: and your Soul, which shines through it, finds it of a Substance so near her own, that she will be pleas'd to pass an Age within it, and to be confin'd to such a Pallace. This Drama is commended by a Copy of Verses written by Mr. *Lee*; and the Author has prefixt an Apology for Heroick Poetry, and Poetick Licence. The foundation of this Opera is fetcht from Mr. *Milton's Paradise Lost*. How far our Author has transcrib'd him, I shall leave to the inquiry of the Curious, that will take the pains to compare the Copy with the Original.

*Tempest*, or *The Incharnted Island*, a Comedy acted at His Royal Highness the Duke of *York's* Theatre, and printed in quarto *Lond.* 1676. This Play is originally *Shakespear's* (being the first

Play printed in the Folio Edition) and revis'd by Sr. *D'Avenant* and Mr. *Dryden*.

Character of the Saylor's were not only Invention of the former, but for the most of his Writing: as our Author ingeniously esseth in his Preface. 'Tis likewise to his e, that he so much commends his deceas'd ecessor. But as to his Reflections on Mr. *Shaker*, and Sr. *John Suckling* for having co-, the One, his *Sea Voyage*, the other, his *ins*, from this Play; I believe were Mr. *den* to be try'd by the same Standard, most is Plays would appear Copies.

*Troilus and Cressida*, or *Truth found out too*; a Tragedy acted at the Duke's Theatre, which is prefixt a Preface containing the inds of Criticisme in Tragedy, printed in to *Lond.* 1679. and dedicated to the Right ourable *Thomas Earl of Sunderland*. This

was likewise first written by *Shakespeare*, revis'd by Mr. *Dryden*, to which he added ral new Scenes, and even cultivated and ov'd what he borrow'd from the Original.

last Scene in the third Act is a Master-; and whether it be copied from *Shake-*, *Fletcher*, or *Euripides*, or all of them, I k it justly deserves Commendation. The of this Play was taken by Mr. *Shakespeare* *Chaucer's Troilus and Cressida*; which was lated (according to Mr. *Dryden*) from the ginal Story, written in Latine Verse, by *Lollius*, a *Lombard*.

*Marion Love*, or *The Royal Martyr*, a Tra- acted by His Majesties Servants at the Thea-

Theatre-Royal, printed in quarto *Lond.* 1669 and dedicated to the Most Illustrious Prince James Duke of *Monmouth* and *Bucclugh*. This Tragedy is writ in Heroick Verse: and several Hints are borrow'd from other Authors, but much improv'd. Only I cannot but observe that whenever the Criticks pursue him, withdraws for shelter under the Artillery of the Ancients; and thinks by the discharge of a Quotation from a Latine Author, to destroy their Criticisms. Thus in the Preface to his Play, he vindicates the following Line in his Prologue;

*And he who servilely creeps after Sence  
Is safe; -----*

By that Quotation of *Horace*,  
*Serpit humi tutus.*

So he justifies the following Line in the end of the Fourth Act:

*With Empty Arms embrace you whilst you sle  
From this Expression in Virgil,  
-----Vacuis amplectitur Ulnis.*

I could cite you other passages out of his *Conquest of Granada*, *Indian Emperor*, *State of Innocence*, &c. but these are sufficient to shew how much *Self-justification* is an Article of our Author's Creed. As to the Plot of this Tragedy 'tis founded on History: see *Zosimus*, L. 2. *Socrates*, L. 5. C. 14. *Herodiani Hist.* L. 7. and *Jul. Capitolinus*, in *Vit. Max. Jun.*

*Wild Gallant*, a Comedy acted at the Theatre Royal by Their Majesties Servants, and printed in quarto *Lond.* 1669. This Play tho' last mention'd, by reason of the Alphabetical

Order throughout observ'd, was yet the first attempt which our Author made in Dramatick Poetry; and met with but indifferent Success in the Action. The Plot he confesses was not originally his own, but however having so much alter'd and beautified it, we will do him the Honour to call him the Author of the *Wild Gallant*, as he has done Sr. *Robert Howard*, the Author of the Duke of *Lerma* (°): and by way of Excuse I shall transcribe his own Lines in behalf of a New Brother of *Parnassus*. (d).

*'Tis Miracle to see a first good Play,  
All Hawthorns do not bloom on Christmas-day;  
A slender Poet must have time to grow,  
And spread and burnish as his Brethren do.  
Who still looks lean, sure with some Pox is curst;  
But no Man can be Falstaff Fat at first.*

I am next to give the Reader an Account of his other Writings and Transactions, as far as they are come to my Knowledge, and I shall begin with those in Verse, because nearer ally'd to my present Subject. There are several pieces of this Nature said to be writ by him; as Heroick Stanzas on the late Usurper *Oliver Cromwel*, written after his Funeral, and printed in quarto *Lond.* 1659. *Annus Mirabilis*, *The Year of Wonders* 1666. An Historical Poem describing the *Dutch War*, and the *Fire of London*, printed in octavo *Lond.* 1667. *Ab-salom and Achitophel*, printed in quarto *Lond.* 1682. This last, with several other of his

(c) Defence of his *Dramatick Essay*, p. 5. (d) *Miscellany Poems*, 80. 1684. p. 292.

Poems, as the *Medal*, *Mack Flecknoe*, &c. are printed in *A Collection of Poems*, in octavo Lond. 1684. *Sylva*, or a Second Volume of *Poetical Miscellanies*, in octavo Lond. 1685. *Religio Laici*, printed in quarto Lond. 1682. *Ihrenodia Augustalis*, or a Funeral-Pindarique Poem on King *Charles the Second*, printed in quarto Lond. 1685. *Hind and Panther*, in quarto Lond. 1687. *Britannia Rediviva*: a Poem on the Birth of the Prince, in Fol. Lond. 1688.

In Prose he has writ *An Essay of Dramatick Poetry*, in quarto Lond. 1668. *Vindication of the Duke of Guise*, in quarto Lond. 1683. *The Life of Plutarch*, in octavo Lond. 1683. And some *Theological Pieces* which I have not by me at present. He has translated *The History of the League*. *The Life of St. Xavier*, &c.

Now that Mr. *Dryden* may not think himself slighted in not having some Verses inserted in his Commendation; I will present the Reader with a Copy written by Mr. *Flecknoe*, and leave him to Judge of his Wit, and Mr. *Dryden's* Gratitude, by comparing the Epistle Dedicatory to his *Kind Keeper*, and his Satyr call'd *Mack Flecknoe*, with the following Epigram.

To Mr. *John Dryden*.

*Dryden, the Muses Darling and delight,  
Than whom none ever flew so high a flight.  
Some have their Vains so drossy, as from Earth,  
Their Muses only seem to have ta'ne their Birth.  
Other but Water-Poets are, have gone  
No farther than to th' Fount of Helicon:*

*And*

*And they'r but airy Ones whose Muse soars up  
No higher than to Mount Parnassus top; [higher  
Whilst thou with thine, dost seem to have mounted  
Than he who fetcht from Heaven Celestial Fire:  
And dost as far surpass all others, as  
Fire does all other Elements surpass.*

## Thomas DUFFET.

An Author altogether unknown to me, but by his Writings; and by them I take him to be a Wit of the third Rate: and One whose Fancy leads him rather to Low-Comedy, and Farce, than Heroick Poetry. He has written three Plays; Two of which were purposely design'd in a Burlesque Stile: but are intermixt with so much Scurrility, that instead of Diverting, they offend the modest Mind. And I have heard that when one of his Plays, viz. *The Mock Tempest* was acted in *Dublin*, several Ladies, and Persons of the best Quality left the House: such Ribaldry pleasing none but the Rabble, as *Horace* says; (c)

*Offenduntur enim, quibus est equus, & pater, & res:  
Nec si quid fricti ciceris probat, & nucis emptor,  
Æquis accipiunt animis, donant-ve coronâ.*

*Mock Tempest*, or *The Enchanted Castle*, a Farce acted at the Theatre-Royal, printed in quarto *Lond.* 1675. The Design of this Play was to draw the Town from the Duke's Theatre, who for a considerable time had frequented that admirable reviv'd Comedy call'd *The Tem.*



*Tempest.* What success it had may be from the following Lines ; (1)

*The dull Burlesque appear'd with Impud  
And pleas'd by Novelty for want of Sence.  
All except trivial points, grew out of D  
Parnassus spoke the Cant of Billingsgate  
Boundless and Mad, disorder'd Rime was  
Disguis'd Apollo chang'd to Harlequin.*

*This Plague which first in Country Towns  
Cities and Kingdoms quickly over-ran ;  
The dullest Scriblers some Admirers found  
And the Mock-Tempest was a while renown'd  
But this low stuff the Town at last despi  
And scorn'd the Folly that they once had p  
Psyche Debauch'd, a Comedy acted at the  
the Royal, and printed 8<sup>o</sup> Lond. 1678. This  
Opera was writ on purpose to Ridicule Mr.  
well's Psyche, and to spoil the Duke's House  
which, as has been before observ'd, was  
more frequented than the King's. This Play  
as Scurrilous as the former.*

*Spanish Rogue, a Comedy acted by His  
Majesties Servants, printed in quarto Lond. 1678  
and dedicated to Madam Ellen Guin.  
this Play far exceed either of the former  
I cannot commend it, neither do I think  
it a fit subject for Heroick Verse ; for  
them being writ in Rime, in our Language  
and of those few, scarce any of them have  
succeeded on the English Stage.*

Our Author has writ nothing else that I know  
of, but a Book of Poems, Songs, Prologues,  
Epilogues, printed in octavo Lond. 1676.

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(1) *Boyleau's Art of Poetry, p. 8.*

## Thomas DURFEY.

A Person now living, who was first bred to the Law, but left that rugged way, for the flowry Fields of Poetry. He is accounted by some for an Admirable Poet, but it is by those who are not acquainted much with Authors, and therefore are deceiv'd by Appearances, taking that for his own Wit, which he only borrows from Others: for Mr. *Durfey* like the *Cuckow*, makes it his business to suck other Birds Eggs. In my Opinion he is a much better Ballad-maker, than *Play-wright*: and those Comedies of his which are not borrow'd, are more ally'd to Farce, than the true Comedy of the Ancients. The Plays to which he lays claim, are Thirteen in Number; *viz.*

*Banditti*, or *A Ladies Distress*, a Comedy acted at the Theatre-Royal, printed in quarto *Lond.* 1686. This Play was affronted in the Acting by some who thought themselves Criticks, and others with Cat-calls, endeavour'd at once to stifle the Author's Profit, and Fame: which was the occasion, that through Revenge he dedicated it to a certain Knight under this Ironical Title. To the extream Witty and Judicious Gentleman, Sir *Critick-Cat-call*. The chief Plot of this Play is founded on a Romance, written by *Don Francisco de las Coveras*, call'd *Don Fenise* translated into English, in 8°. See the History of *Don Antonio*, Book 4. p. 250. The design of *Don Diego's* turning *Banditti*, and joining with them to rob his supposed Father; resembles that of *Pipperollo* in *Shirley's* Play call'd *The Sitters*. M 2 Com

*Common-wealth of Women*, a Tragi-Comedy acted at the Theatre-Royal, by Their Majesties Servants, printed in quarto *Lond.* 1686 and dedicated to the truly Noble and Illustrious Prince *Christopher* Duke of *Albermarle*. This Play is *Fletcher's Sea-Voyage* reviv'd, with the Alteration of some few Scenes; tho' what is either alter'd or added may be as easily discern'd from the Original, as Patches on a Coat from the main Piece.

*Fond Husband*, or *The Plotting Sisters*; a Comedy acted at his Royal Highness the Duke's Theatre, printed in quarto *Lond.* 1678. and dedicated to his Grace the Duke of *Ormond*. This is One of his best Comedies, and has been frequently acted with good Applause: tho' methinks the business of *Sneak*, *Cordelia*, and *Sir Roger Petulant*, end but abruptly.

*Fool turn'd Critick*, a Comedy acted at the Theatre-Royal by His Majesties Servants, and printed in quarto *Lond.* 1678. The Prologue to this Play is the same with that of *Mr. Anthony*, and was I suppose borrow'd from thence. The Characters of *Old Wine-love*, *Tim*, and *Small-wit*, resemble those of *Simo*, *Asotus*, and *Balio* in the *Jealous Lovers*.

*Fools Preferment*, or *The Three Dukes of Dunstable*, a Comedy acted at the Queens Theatre in *Dorset-Garden* by their Majesties Servants, with the Songs and Notes to them, Composed by *Mr. Henry Purcel*, printed in quarto *Lond.* 1688. and dedicated to the Honourable *Charles Lord Morpeth*, with this familiar Title, *My Dear Lord*, and subscrib'd like a Person of

of Quality, only with his Sir-name *D'Urfe*. Nor is his Epistle less presumptuous, where he arrogates to himself a Play, which was writ by another, and owns only a hint from an old Comedy of *Fletcher's*, when the whole Play is in a manner transcrib'd from the *Noble Gentleman*, abating the Scene that relates to *Basset*, which is borrow'd from a late translated Novel, call'd *The Humours of Basset*. As to part of the first Paragraph of his Dedication 'tis borrow'd from the translation of *Horace's* Tenth Satyr, by the Earl of *Rocheſter*: and any Man that understands *French*, and should read a Place he there quotes out of *Montaigne*, would be so far from taking him to be (as he stiles himself (s)) Nephew to the famous *D'Urffee*, the Author of the Excellent *Astræa*; that they would rather think he understood not the Language, or was extreamly negligent, in suffering such Errata to go uncorrected. For my part, I should rather take him to be lineally descended from the Roman *Celsus*, whom *Horace* makes mention of in his Epistle to his Friend *Julius Florus* (h): at least I am sure the Character will fit our Author.

*Quid mihi Celsus agit? monitus, multumq; mo-  
Privatas ut quærat opes, & tangere vitet[nendus],  
Scripta, Palatinus quæcunq; recepit Apollo:  
Ne, si fortè suas repetitum venerit olim  
Grex avium plumas, moveat cornicula risum,  
Furtivis nudata coloribus.-----*

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(2) *Poem*, in octavo, First Edition, pag. 61. (h) *Epist.*  
lb. 1. Ep. 3.

*Injur'd Princess, or The fatal Wager*, a Tragi-Comedy acted at the Theatre-Royal by His Majesties Servants, printed in quarto *Lond.* 1682. The Design and the Language of this Play is borrow'd from a Play call'd the *Tragedy of Cymbeline*. In this Play he is not content with robbing *Shakespeare*, but *tops* upon the Audience an old Epilogue to the *Fool turn'd Critick*, for a new Prologue to this Play. So that what Mr. *Clifford* said of Mr. *Dryden* (i), is more justly applicable to our Author, 'That he is a strange  
'unconscionable Thief, that is not content to  
'steal from others, but robs his poor wretch-  
'ed Self too.

*Madam Fickle, or The Witty false One*, a Comedy acted at his Royal Highness the Duke's Theatre, printed in quarto *Lond.* 1677. and dedicated to his Grace the Duke of Ormond. This Play is patcht up from several other Comedies, as the Character of Sir *Arthur Old Love*, is borrow'd from *Veterano* in the *Anti-quary*; *Zechei*'s creeping into the Tavern Bush, and *Tilbury Drunk* in the Street under it, with a Torch, *Act* 5. *Sc.* 2. is borrow'd from *Sir Reverence Lamard*, and *Pimp-well* in the Walks of *Islington* and *Hogsdon*. There are other Hints likewise borrow'd from the *Fawn*: so that the Author did well to prefix that Verse of *Horace* before his Play,

*Non cuivis Homini contingit adire Corinthum*,  
plainly implying, that he could not write a Play without stealing.

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(i) Notes on Mr. *Dryden's* Poems, p. 7.

*Royalist*, a Comedy acted at the Duke's Theatre, and printed in quarto Lond. 1682. This Comedy was well receiv'd on the Stage, but catches up from Novels, as the former from Plays. Witness the Tryals which Camilla put upon her Husband Sir Oliver Oldcut, for the Love of Sir Charles King-love; which the Author borrow'd from *Boccace*, Day 7. Nov. 9. *Les Contes de M. de la Fontaine* pag. 47. and other Hints. Nay our Author who sets up himself for Madrigals, has stoln the Song of *My Boys* up go W'e, &c. in the fourth Act, from *The Shepherds Oracle*, an Eclogue printed in quarto Lond. 1644.

*Siege of Memphis, or The Ambitious Queen*, a Tragedy acted at the Theatre-Royal, printed in quarto Lond. 1676. This Play is writ in Heroick Verse, and dedicated to the Truly Generous *Henry Chivers* Esq; who shew'd himself truly such, in defending a Play so full of Bombast, and Pustian. There goes more to the making of a Poet, than capping Verses, or tagging Rimes, 'tis not enough *concludere versum*, as *Horace* (1) calls it, but a Poet must be such One,

*Ingenium cui sit, cui mens diviniot, atque os  
Magna sonaturum, des nominis hujus honorem.*

I would therefore advise all these Poetasters in the words of a Modern Prologue (1);

*Rimesters, get W'it e're ye pretend to shew it,  
Nor think a game at Crambo makes a Poet.*

*Squire Old-fap, or The Night Adventurers*, a

(1) Sat. L. l. Str. 4. (1) Prol. to *Atchist*.

Comedy acted at his Royal Highness the Duke's Theatre, printed in quarto *Lond.* 1679. This Comedy is very much beholding to Romances for several Incidents; as the Character of *Squire Old-jap*, and *Pimpo's* tying him to a Tree, Act 1. is borrow'd from the beginning of the Romance call'd the *Comical History of Francion*. *Trick-love's* cheating *Old-jap* with the Bell, and *Pimpo's* standing in *Henry's* place, Act 4. Sc. 3. is borrow'd from *Boccace's Novels*, Day 7. Nov. 8. The same is related in *Les Contes de M. de la Fontaine* in the Story intituled *La Gageure des trois Commeres* Tom. 1. pag. 47. *Trick-love's* contrivance with *Welford*, to have *Old-jap* beaten in her Habit, Act 4. Sc. the last, is borrow'd from *Boccace* Day 7. Nov. 7. tho' the same is an incident in other Plays, as in *Fletcher's Women Pleas'd*, *London Cuckolds*, &c. There are other passages borrow'd likewise, which I purposely omit to repeat.

*Sir Barnaby Whig*, or *No Wit like a Woman's*, a Comedy acted by their Majesties Servants at the Theatre-Royal, printed in quarto *Lond.* 1681. and dedicated to the Right Honourable George Earl of *Berkley*. This Play is founded on a Novel of Monsieur *S. Bremond*, call'd *The Double Cuckold*; and part of the Humor of Captain *Porpus* is borrow'd from a Play called *The Fine Companion*.

*Trick for Trick*, or *The Debauch'd Hypocrite*, a Comedy acted at the Theatre-Royal by his Majesties Servants, printed in quarto *Lond.* 1678. This Play is only *Fletcher's Monsieur Thomas* reviv'd: tho' scarce at all acknowledg'd by our Author.

*Virtuous Wife, or Good luck at last*; a Comedy acted at the Dukes Theatre by His Royal Highness his Servants, printed 4°. Lond. 1680. This Comedy is one of the most entertaining of his; tho' there are many little hints borrow'd from other Comedies, as particularly the *Fawn*; and the Humor of *Beaufort*, is copy'd from *Palamede*, in *Marriage A-la-mode*.

Besides these Plays, he has written several Songs, which (if I mistake not) were collected into one entire Vol. and printed 8°. Lond. 1682. But I wou'd not have him ascribe all his Songs, any more than his Plays, to his own Genius, or Imagination; since he is equally beholding for some of them to other Mens pains; Witness the above-mention'd Song in the *Royalist*, *And didst thou not promise me when thou light by me, &c.* He has writ besides other pieces, as *Butler's Ghost*, printed 8°. Lond. 1682. *Poems*, 8°. Lond. 1690. *Collin's Walk*, 8°. Lond. 1690. &c.

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## E.

## Edward ECCLESTON.

**A** Gentleman now living, the Author of an *Opera*, of the same Nature with Mr. *Dryden's State of Innocence*; but being publisht after it, it serv'd rather as a Foil to that excellent piece, than any ways rival'd its Reputation. This piece first bore the Title of  
*Noahs Flood, or The Destruction of the World,*  
 an



an *Opera* printed 4°. *London*. 1679. and dedicated to her Grace the Dutchess of *Monmouth*: This Play not going off, a new Title and Cuts were affix'd to it in *Hillary-Term* 1684. it then going under the Title of *The Cataclism*, or General Deluge of the World. Whether Mr. *Holford* was more successful than Mr. *Took*, in putting off the remainder of the Impression, or whether the various Sculptures took more with the Ladies of the *Pal-mall*, than the Sence did with those who frequent *Paul's Church-Yard*, I am not able to determine: but I doubt the Bookseller still wants Customers, since I again find it in the last Term Catalogue, under the Title of *The Deluge*, or *The Destruction of the World*. The Title shews the Foundation of it to be Scripture.

### Sir George ETHERIDGE.

A Gentleman sufficiently eminent in the Town for his Wit and Parts, and One whose tallent in sound Sence, and the Knowledge of true Wit and Humour, are sufficiently conspicuous: and therefore I presume I may with justice, and without envy, apply *Horace's* Character of *Fundanus*, to this admirable Author; (\*)

*Argutâ meretrice potes, Davoque Chremeta  
Eludente senem, comis garrire libellos,  
Unus vivorum, Fundani.* —————

This Ingenious Author has oblig'd the World by publishing three Comedies, viz.

*Comical Revenge, or Love in a Tub*, a Comedy, acted at his Royal-Highness the Duke of York's Theatre in *Lincolns-Inn-fields*: printed quarto *Lond.* 1669. and dedicated to the Honourable *Charles Lord Backhurst*. This Comedy tho' of a mixt nature, part of it being serious, and writ in Heroick Verse; yet has succeeded admirably on the Stage, it having always been acted with general approbation.

*Man of Mode, or Sir Fopling Flutter*, a Comedy acted at the Duke's Theatre printed 4<sup>o</sup>. *Lond.* 1676. and dedicated to her Royal Highness the Dutches. This Play is written with great Art and Judgment, and is acknowledg'd by all, to be as true Comedy, and the Characters as well drawn to the Life, as any Play that has been Acted since the Restauration of the *English* Stage. Only I must observe, that the Song in the last Act written by C.S. is translated from part of an Elegy written in *French* by *Madame la Comtesse de la Suze*, in *Le Recueil des Pieces Gallantes*, tom. 1. p. 42.

*She wou'd if she cou'd*, a Comedy Acted at his Highness the Duke of York's Theatre, and printed quarto *Lond.* 1671. This Comedy is likewise accounted one of the first Rank, by several who are known to be good Judges of Dramatick Poesy. Nay our present Laureat says, (b) 'Tis the best Comedy written since the Restauration of the Stage. I heartily wish for the publick satisfaction, that this great Master would oblige the World with more of his Performances, which would put a stop to the

(b) *Pref. Humorists.*

crude

crude and indigested Plays, which for want of better, cumber the Stage.

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*F.*

*Sir Francis FANE, Junior, Knight  
of the Bath.*

**A** Gentleman now living at *Fulbeck* in *Lincoln-shire*, and Granson (as I suppose) to the Right Honourable the Earl of *Westmorland*. This Noble Person's Wit and Parts, are above my Capacity to describe ; and therefore I must refer my Reader to his Works, which will afford him better satisfaction. He has obliged the World with two Plays, which are equall'd by very few of our modern Poets, and has shew'd that he can command his Genius, being able to write Comedy, or Tragedy, as he pleases.

*Love in the dark, or The Man of business*, a Comedy ; acted at the Theatre Royal by his Majesties Servants : printed 4<sup>o</sup>. *Lond.* 1675. and dedicated to the Right Honourable *John* Earl of *Rocheſter*. The Plot of Count *Sforza*, and *Parthelia* Daughter to the *Doge* of *Venice*, is founded on a Novel of *Scarron's*, call'd the *Invisible Mistress*. *Bellinganna*, *Cornanto's* Wife, sending *Scrutinio* to *Trivultio*, to check him for making Love to her, is founded on a Novel in *Boccace*, Day 3. Nov. 3. *Hircanio's* Wife catching him with *Bellinganna*, is built on the Story of *Socrates* and his Wife *Mirto*, in the Loves  
of

of Great Men p. 59. *Trivultio's* seeming to beat *Bellinganna*, is grounded on a Story in *Boccaccio*, See Day 7. Nov. 7.

*Sacrifice*, a Tragedy printed 4<sup>o</sup>. Lond. 1686. and dedicated to the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*. There are two Copies of Verses that I have seen writ in Commendation of this Play; one writ by Mr. *Tate*, to the Author, and printed with the Play; the other writ by the late Mrs. *A. Behn*; see the Miscellany Poems printed with *Lycidas*, or the Lover in Fashion 8<sup>o</sup>. p. 102. The Plot of this admirable Tragedy is founded on the Story of *Tamerlane* and *Bajazet*. Many are the Historians that have given an Account of the Affairs of these Great Men. Read *Chalcocondylas* lib. 3. *Leunclavius* lib. 6. The Life of *Tamerlane* by Mr. *D'Assigny*; the same by *P. Perondini*; Knolls his *Turkish* History, in the Life of *Bajazet* the First. This Play, the Author (\*) (wanting patience to attend the leisure of the Stage) published without Action. How much all Lovers of Poetry are indebted to him for it, I must leave to those that are Poets to describe: I that am none, am glad to set my hand to an Address drawn up by Mr. *Tate*, in the following Lines.

*Accept our Thanks, tho' you decline the Stage,  
That yet you condescend the 'Press t' engage:  
For while we, thus possess the precious store,  
Our Benefits the same, your Glory more;  
Thus for a Theatre the World you find,  
And your Applauding Audience, All Mankind.*

'Tis not in Dramatick Poetry alone that our Author is a Master, but his Talent is equal also in Lyricks : Witness three Copies of Verses printed in Mr. *Tate's* Collection of Poems 80. One to the Earl of *Rocheſter*, upon the Report of his Sickneſs in Town, (b) in alluſion to an Ode in *Horace*. A ſecond to a great Lord inviting him to Court, or elſe to write a Hiſtory in the Country : (c) being a Paraphraſe upon *Horace* Lib. 2. Ode 12. A third to a perjur'd Miſtreſs, (d) in imitation of another Ode of *Horace* Lib. 1. Ode 8.

### *The Hon<sup>ble</sup> Sir Richard FANSHAW.*

This Excellent Man was Brother to the Right Honourable *Thomas* Lord *Fanſhaw*, of *Ware-Park* in *Hertfordſhire*. He had his Breeding in his younger Years in *Cambridge* : and was ſo good a Proficient in *Latin*, *French*, *Italian*, *Spaniſh*, and *Portugeſe* ; that he underſtood them as well as his Mother-tongue. He removed from *Cambridge* to Court, where he ſerv'd his Majeſty with all imaginable Fidelity, and Dutiful Affection. He was his Secretary in *Holland*, *France*, and *Scotland* ; and at *Worceſter* Fight was wounded, and taken priſoner in Defence of the Royal Cauſe. His Loyalty and Abilities, were ſo conſpicuous to His Majeſty King *Charles* the II. that at His happy Reſtauration, He preferr'd him to be one of the Maſters of the Requeſts ; and afterwards ſent him into *Portugal*, with the worthy Title of Lord

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(b) *Tate's* Miſc. p. 11. (c) p. 13. (d) p. 10.

Embassador of Honour, to court the present *Queen Dowager*, for his Master; where he remain'd three Years, and discharg'd his Employment with Honour. In the Year 1644. he was sent Embassador into *Spain*, to compleat a Treaty of Commerce, and to strengthen the League between the two Crowns: which Affair he managed with great Prudence, and Integrity. He died at *Madrid* in *July* 1666. leaving behind him the Character of an able Statesman; a great Scholar; and a sincere, sweet natur'd, and pious Gentleman. At present we are only to consider his Scholarship, which will sufficiently appear by the several Translations which he has publisht, particularly those which are Dramatick: the first of which in Order, and the most Eminent, is stil'd

*Il Pastor Fido, The Faithful Shepherd*, a Pastoral, printed 4<sup>o</sup>. *Lond.* 1646. and dedicated to the Hope and Lustre of three Kingdoms, *Charles* Prince of *Wales*. This Piece is translated from the *Italian* of the Famous *Guarini*; of whose Life, by way of Digression, give me leave to speak succinctly. He was a Native of *Ferrara*, and Secretary to *Alphonfus* the II. Duke of that Principality; who sent him into *Germany*, *Poland* and *Rome*, in the time of Pope *Gregory* the XIII. After the death of *Alphonfus*, he was Secretary to *Vincent de Gonzaga* Duke of *Mantua*, to *Ferdinand de Medicis* Great Duke of *Tuscany*, who created him Knight of the Order of Saint *Stephen*, and to *Francis Maria de la Rovera* Duke of *Urbino*: in all these Stations, he was as much admir'd for his Politicks, as Poetry. How much  
he

he was esteem'd for this last, the several Academies of *Italy* are a sufficient proof; most of which elected him a Member into their several Societies; as *Gli Humoristi* of *Rome*, *De la Crusca* of *Florence*, *Gli Olimpici* of *Vicenza*, and *Gli Innominati* of *Parma*, and *Gli Elevati* of *Ferrara*. He withdrew from publick Affairs towards the latter end of his Life, and dwelt privately at *Padua*, afterwards at *Venice*, where being about seventy five Years of Age, he died in the Year 1613.

Having given you this Abridgment of *Guarini's* Life, I shall return to our *English* Author's Translation. Tho' in his Epistle to the Prince, 'He speaks modestly of his Performance, as if this Dramatick Poem had lost much of the Life and Quickness, by being poured out of one Vessel, (that is one Language) into another; besides the unsteadiness of the Hand that pours it; and that a Translation at the best, is but a Mock-Rainbow in the Clouds, faintly imitating the true one; into which *Apollo* himself had a full and immediate Influence: I say, notwithstanding this modest Apology; yet Sir *John Denham* in his Verses on this Translation, infinitely commends it: and tho' he seems to assent to our Author's Notions, touching Translations in general: yet he shews that Sir *Richard* has admirably succeeded in this particular Attempt; as the Reader may see by the following Lines; where after having blam'd servile Translators, he goes on thus;

*A new and nobler Way thou dost pursue  
To make Translations, and Translators too.*

*They*

*They but preserve the Ashes, thou the Flame,  
 True to his Sense, but truer to his Fame.  
 Foording his Current, where thou find'st it low,  
 Let'st in thine own, to make it rise and flow.  
 Wisely restoring whatsoever grace  
 Is lost by change of Times, or Tongues, or Place.  
 Nor fetter'd to his Numbers, and his Times,  
 Betray'st his Musick to unhappy Rimes;  
 Nor are the Nerves of his compacted strength  
 Stretch'd and dissolv'd into unsincw'd length:  
 Yet after all (lest we should think it thine,)  
 Thy Spirit to his Circle dost confine.*

I have already said, that *Guarini* imitated *Tasso's Aminta*, in this Pastoral; (c) and I may add, that by the unquestionable Verdict of all *Italy*, he outstript him: which rais'd *Tasso's* Anger so high, that he cry'd out in a great Passion, *Se non havuto visto il mio Aminta, &c.* If he had not seen my *Aminta*, he had not excell'd it. Give me leave to enlarge further, that this Pastoral was writ on the occasion of *Charles Emmanuel*, the Young Duke of *Savoy's* Marriage with the Infanta of *Spain*. The Author's Design is Allegorical and Instructive, under the Name of *Carino*, he personates himself, and his chief End was to instill into his Princely Pupil, under the disguise of a Dramatick Diversion, the Principles of Divine, Moral, and Political Virtues.

*Querer por solo querer, To love only for Love's sake*; a Dramatick Romance represented at *Aranjuez* before the King and Queen of *Spain*, to



celebrate the Birth-day of that King, [*Phil. IV.*] by the *Meninas* ; which are a Set of Ladies, in the Nature of Ladies of Honour in that Court, Children in Years, but Higher in Degree (being Daughters and Heirs to Grandees in *Spain*) than the Ladies of Honour, Attending likewise that Queen. This Play was written in *Spanish*, by Don *Antonio de Mendoza* 1623. and dedicated to the Queen of *Spain* : [which was *Elizabeth* Daughter to *Henry* the Great of *France*.] It was paraphras'd by our Author in *English* in 1654. during his Confinement to *Tankerly Park* in *Yorkshire*, by *Oliver*, after the Battle of *Worcester* ; in which (as I have already observ'd) he was taken prisoner, serving his Majesty King *Charles* the Second, as Secretary of State. At that time he writ on this Dramatick Romance 3 Stanzas, both in *Latin* and *English*, which may give the Reader a Taste of his Vein in both these Languages; and therefore may not be improper for me to transcribe, or unpleasant to the Reader to peruse. I shall give the preference to the *Latin* Verses, Learning and Learned Men being to be preferr'd before Vulgar Readers.

*Ille ego, qui (dubiis quondam jactatus in Undis,  
Qui, dum nunc Aulæ, nunc mihi Castra strepunt)  
Leni importunas mulcebam Carmine Curas,  
In quo PASTORIS Flamma FIDELIS erat.*

*At nunc & Castris, Aulisq; ejectus & Undis,  
(Nam mihi Naufragium Portus, & Ira Quies);  
Altius insurgens, Regum haud intactus Amores,  
Et Reginarum fervidus Arma Cano :*

*Quæ*

*Ne (vinclis Hymenæe tuis, spretisq; Coronis)  
Nec juga ferre viûm, nec dare Jura velint.  
Dulce proſelloſos audire ex Litore fluctus!  
Eq; truci Terram dulce videre Mari.*

In *Engliſh* thus.

*Time was when I, a Pilgrim of the Seas,  
When I miſt noiſe of Camps, & Courts diſeaſe;  
Purloin'd ſome Hours, to charm rude Cares with  
Verſe,  
Which Flame of FAITHFUL SHEPHERD  
did rehearſe :*

*But now reſtrain'd from Sea, from Camp, from  
And by a Tempeſt blown into a Port; [Court,  
I raiſe my Thoughts to muſe on higher things,  
And Eccho Arms & Loves of Queens & Kings:*

*Which Queens (deſpiſing Crowns and Hymen's  
Band)*

*Would neither Men Obey, nor Men Command.  
(\*) Great Pleaſure, from rough Seas, to ſee the  
Shore!*

*Or from firm Land to hear the Billows rore.*

Tho' this Play was during the Author's Im-  
prifonment tranſlated, 'twas not printed till  
long after his Death, viz. 40. Lond. 1671. to  
which is added, *Fieſtas de Aranjuez, Feſtivals*  
*repreſented at Aranjuez,* written by the ſame  
Author, and on the ſame Occaſion; and tranſla-  
ted by the ſame Hand. The Play it ſelf conſiſts  
but of three Acts (which the *Spaniards* call *Jor-  
nadas*) according to the *Spaniſh* Cuſtom: their  
Poets ſeldom or never exceeding that number.

(\*) *Lucretius* L. 2.

As to his other Works, he writ several Poems in *Latin*, as a Copy on the *Escorial*; another on the *Royal Sovereign*; and a third on Mr. *May's* Translation of, and Supplement to *Lucan*. He translated other Pieces into that Learned Tongue, as two Poems written by Mr. *Thomas Carew*: Several Pieces he translated out of *Latin* into *English*, as the fourth Book of *Virgil's Aeneids*, an Epigram out of *Martial* Lib. 10. Epig. 47. Two Odes out of *Horace*, relating to the Civil Wars of *Rome*, (the First, Carm. Lib. 3. Ode 24. The second, Epod. 16.) with some Sonnets translated from the *Spanish*, and other Poems writ in his Native Language, with several Pieces, which you will find bound up with *Pastor Fido*, printed 8°. *Lond.* 1671.

Nor was it out of these Languages only that he translated what pleas'd him; but even so uncourted a Language as he terms that of *Portugal*, employ'd his Pen during his Confinement: For he translated *Luis de Camoens* (whom the *Portugals* call their *Virgil*) his *Lusiad*, or *Portugal's* Historical Poem. This Poem was printed fol. *Lond.* 1665. and dedicated to the Right Honourable *William* Earl of *Stratford*, Son and Heir to that Glorious Protestomartyr of Monarchy, the Noble *Thomas* Earl of *Stratford*, Lord Deputy of *Ireland*; on whose Tryal our Author writ a Copy of Verses, printed amongst his Poems, p. 302.

Besides these Pieces, Mr. *Philips* (f) and Mr. *Winstanley* (g) attribute to him the *Latin* Version of Mr. *Edmund Spencer's* *Shepherds Calendar*,

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(f) *Modern Poets*, p. 156. (g) *Acc. of the Poets*, p. 196.  
which

which I take to be a mistake of Mr. *Philip*, whose Errors Mr. *Winstanley* generally copies; not having heard of any other Translation than that done by Mr. *Theodore Batburs*, sometime Fellow of *Pembroke-Hall* in *Cambridge*, and printed at the end of Mr. *Spencer's Works* in fol. *Lond.* 1679.

## Henry L<sup>d</sup> Viscount FAULKLAND.

This Worthy Person was (as I suppose) Father of the present Right Honourable *Cary* Viscount *Faulkland*. A Person Eminent for his Extraordinary Parts, and Heroick Spirit. He was well known and respected at Court, in the Parliament, and in *Oxfordshire*, his Country, of which he was Lord Lieutenant. When he was first elected to serve in Parliament, some of the House oppos'd his Admission, urging *That he had not sow'd his Wild-oats*: he reply'd, *If I have not, I may sow them in the House, where there are Geese enough to pick them up.* And when Sir *J. N.* told him, *That He was a little too wild for so grave a Service*; he reply'd, *Alas! I am wild, and my Father was so before me, and I am no Bastard, as, &c.* But what need I search for Wit, when it may be sufficiently seen in a Play which he writ, (the occasion of our making mention of him) call'd

*The Marriage Night*, a Tragedy, printed 4<sup>o</sup> *Lond.* 1664. I know not whether this Play ever appear'd on the Stage, or no.

He was cut off in the prime of his Years, as much miss'd when dead, as belov'd when living.

## Nathaniel FIELD.

An Author that liv'd in the Reigns of *James*, and King *Charles* the First; who was only a Lover of the Muses, but belov'd by them and the Poets his Contemporaries. He was adopted by Mr. *Chapman* for his Son, and assisted by Old *Massinger*, to his Assistance, in a Play call'd *The Fatal Dowry*, of which more hereafter. He writ himself, two Plays which will still bear Reading, viz.

*Amends for Ladies*; with the merry Prologue of *Moll Cut-purse*, or *The Humour of Roar* a Comedy full of honest Mirth and Wit. Acted at the *Black-Friars*, both by the Prince's servants, and the Lady *Elizabeth's*; and printed *Lond.* 1639. The Plot of *Subtle's* tempting married Wife, at her Husbands intreaty, is to be founded on *Don Quixote's* Novel of the *rious Impertinent*, and has been the Subject of many Plays, as *The City Night-cap*, *Amorous Prince*, or *The Curious Husband*, &c. This was writ by our Author as *Amends* to the Sex, for a Play which he had writ some Years before, and whose very Title seem'd a Scourge on Womankind; viz.

*Woman's Weather-cock*, a Comedy acted before the King in *White-hall*, and several times privately at the *White-Friars*, by the Children of her Majesty's Revels, printed 4<sup>o</sup>. *Lond.* 1631. and dedicated to any Woman that hath but no *Weather-cock*. This Play is commended by a Copy of Verses writ by Mr. *Chapman*. The one thing remarkable in this Play; and which

the Author's Credit, I must take notice of, that the Time of the Action is circumscrib'd within the compass of twelve Hours; as the Author himself observes in the Conclusion of his Play.

*Nere was so much (what cannot Heavenly Powers)  
Done and undone, and done in twelve short hours.*

## Richard FLECKNOE, Esq;

This Gentleman liv'd in the Reigns of King *Charles* the First and Second; and was as Famous as any in his Age, for indifferent Metre. His Acquaintance with the Nobility, was more than with the Muses; and he had a greater propensity to Riming, then a Genius to Poetry. He never could arrive with all his Industry, to get but one Play to be acted, and yet he has printed several. He has publisht sundry Works, (as he stiles them) to continue his Name to Posterity; tho' possibly an Enemy has done that for him, which his own Endeavours would never have perfected: For whatever become of his own Pieces, his Name will continue whilst Mr. *Dryden's* Satyr call'd *Mack Flecknoe*, shall remain in Vogue. He has publisht several Pieces both in Prose and Verse, which I have seen; and he hath others in print, which I could never obtain a view of: as in particular, that Epistle Dedicatory, to a Nobleman, which Mr. *Dryden* rathlys so severely in his Dedication of *Limberham*. As to what Works I have seen of his, I shall give the Reader a particular Account, beginning first with his Plays.

*Damoiselles à la mode*, a Comedy printed in octavo *Lond.* 1667. and dedicated to their Graces the Duke and Dutcheſs of *Newcastle*, more humbly than by way of Epistle. This Comedy was deſign'd by the Author to have been acted by the Kings Servants, as the Reader may ſee by the Scheme drawn by the Poet, ſhewing how he caſt the ſeveral Parts: but I know not for what reaſon they refus'd it. The Poet indeed ſeems to give one, which whether true or falſe, is not much material; but methinks it will ſerve to ſhew the Reader his Humour. 'For the acting this Comedy (ſays he) (h) thoſe 'who have the Governing of the Stage, have 'their Humours, and would be intreated; and 'I have mine, and won't intreat them: and 'were all Dramatick Writers of my mind, they 'ſhould wear their *Old Plays* Thread-bare, ere 'they ſhould have any *New*, till they better 'underſtood their own Intereſt, and how to diſtinguiſh betwixt good and bad. I know not whether the late Duke of *Buckingham* thought of Mr. *Flecknoe* when he drew the Character of Mr. *Bayes*; but methinks there is ſome reſemblance between his Anger at the Players being gone to Dinner without his leave, and Mr. *Flecknoe*'s Indignation at their Refuſing his Play: Mr. *Bays* ſeeming to me to talk much at the ſame rate. 'How! are the Players 'gone to Dinner? If they are, I'll make them 'know what 'tis to injure a Perſon that does 'them the Honour to write for them; and all 'that, A Company of Proud, Conceited, Hu-

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(h) Preface to his Play.

ous, Cross-grain'd Persons; and all that  
make them the most Contemptible, Des-  
picable, Inconsiderable Persons, and all that  
the whole World for this Trick.

This Play (as the Author in his Preface ac-  
knowledges) 'is taken out of several Excellent  
Pieces of *Molliere*. The main Plot of the *Da-  
mnelles*, out of his *Les Precieuses Ridicules*;  
Counterplot of *Sganarelle*, out of his *L'Es-  
cole des Femmes*, and the *Two Naturals*, out  
of his *L'Ecole des Maris*.

*minia*, or *The Chast Lady*, printed 8<sup>o</sup> Lond.

and dedicated to the Fair and Virtuous  
the Lady *Southcot*. This Play (tho'  
it borrows Names assign'd by the Authors, be-  
ing set over against the *Dramatis Personæ*) was  
acted.

*æ's Dominion*, a Dramatick Piece, full of  
valiant Morality; written as a Pattern for  
the *reformed Stage*, printed 8<sup>o</sup> Lond. 1654.  
Dedicated to the Lady *Elizabeth Claypole*.  
In this Epistle, the Author insinuates the use  
of plays, and begs her Mediation to gain Li-  
cense to act them. Whether the Play answer  
the title-page, or whether Mr. *Flecknoe* have  
particularly observ'd the three Unities, I shall  
leave to the Criticks.

*e's Kingdom*, a Pastoral-Tragi-comedy;  
it was acted at the Theatre near *Lincolns-  
inn* as it was written, and since corrected;  
printed 8<sup>o</sup> Lond. 1664. and dedicated to his Ex-  
cellency *William*, Lord Marques of *Newcastle*.  
This Play is but the former Play a little alter'd,  
under a new Title; and after the King's Return  
it



it seems, the Poet got leave to have it acted; but it had the misfortune to be damn'd by the Audience, (which Mr. *Flecknoe* styles The people, and calls them Judges without Judgment) for want of its being rightly represented to them. He owns that it wants much of the Ornament of the Stage; but *that* (he says) by a lively Imagination may easily be supply'd. To the same purpose he says of his *Damoiselles à la mode*, (i) 'That together with  
' the Persons represented, he had set down the  
' Comedians that he design'd should represent  
' them; that the Reader might have half the  
' pleasure of seeing it acted, and a lively Imagination might have the pleasure of it all entire.

I fancy Mr. *Flecknoe* would have been much pleas'd with Readers of the *Argive Gentleman's* Humour describ'd by *Horace*; (k)

*Qui se credebat miros audire Tragædos,  
In vacuo lætus sessor, plausorq; Teatro.*

Who fancy'd he saw Plays acted in the empty Theatre; but to others in their right Sences, all his Rhetorick could not have been able to persuade them, that a Play *Read*, (notwithstanding the utmost force of Imagination) can afford half the pleasure with that of a Play *Acted*; since the former wants the Greatest Ornament to a Play, *Gracefulness of Action*. But Mr. *Flecknoe* was to make the best of a Bad-market; and since he could not get his Plays acted, he was to endeavour to get them to be read; by labour-

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(i) Preface. (k) *Epod. L. 2. Ep. 2.*

ing to perswade people, that Imagination would supply the defect of Action.

*Marriage of Oceanus and Britannia*, a Masque, which I never saw, and therefore am not able to give any Account of it.

Whether our Author have any more Plays in print, I know not; but I remember a Prologue amongst his Epigrams, intended for a play, call'd *The Physician against his will*, which I believe might be a Translation of *Molliere's le Medecin malgré luy*; but it was never published that I know of. As to his other Works, they consist of Epigrams and Enigmatical Characters, which are usually bound up with his *Love's Dominion*; at the end of which is a short discourse of the *English Stage*, which I take to be the best thing he has extant. There is another Book of his Writing, call'd *Diarium*, or *The Journal*, divided into twelve *Jornadas*, in Burlesque Verse; with some other Pieces, printed 12<sup>o</sup> Lond. 1656

## John FLETCHER, and Francis BEAUMONT, *Esq*;

I am now arriv'd at a brace of Authors, who like the *Dioscuri*, *Castor* and *Pollux*, succeed in Conjunction more happily than any sets of their own, or this Age, to the reserve of the Venerable *Shakespear*, and the Learned and Judicious *Johnson*. 'Tis impossible for me to reach their Characters; and therefore, as the Witty Dr. *Fuller* (<sup>1</sup>) cites *Bale's* saying of

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<sup>1</sup>) *cheshire*, p. 181.

*Randal Higden*, (m) 'That 'tis no shame to crave aid in a Work too weighty for any ones back to bear; I must have recourse to others Assistance, for the Characters of this worthy pair of Authors. To speak first of Mr. *Beaumont*, he was Master of a good Wit, and a better Judgment; he so admirably well understood the Art of the Stage, that even *Johnson* himself thought it no disparagement to submit his Writings to his Correction. What a great Veneration *Ben.* had for him, is evident by those Verses he writ to him when living (n). Mr. *Fletcher's* Wit was equal to Mr. *Beaumont's* Judgment, and was so luxuriant, that like superfluous Branches, it was frequently prun'd by his Judicious Partner. These Poets perfectly understood Breeding, and therefore successfully copy'd the Conversation of Gentlemen. They knew how to describe the Manners of the Age; and *Fletcher* had a peculiar tallent in expressing all his thoughts, with Life and Briskness. No Man ever understood, or drew the Passions more lively than he; and his witty Raillery was so drest, that it rather pleas'd than disgusted the modest part of his Audience. In a word, *Fletcher's* Fancy, and *Beaumont's* Judgment combin'd, produc'd such Plays, as will remain Monuments of their Wit to all Posterity. Nay, Mr. *Fletcher* himself after Mr. *Beaumont's* Decease, compos'd several Dramatick Pieces, which were well worthy the Pen of so great a Master. Of this, the following Lines, writ by that Excellent Poet Mr. *Carthwright*, are a proof.

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(m) Descript. Brit. Gent. 6. Nu. 11. (n) See before the last Part.

*Tho' when All-Fletcher writ, and the entire  
 Man was indulg'd unto that sacred fire, [such,  
 His thoughts & his thoughts dress, appear'd both  
 That 'twas his happy fault to do too much;  
 Who therefore wisely did submit each Birth  
 To knowing Beaumont, e're it did come forth;  
 Working again, until he said 'twas fit,  
 And made him the sobriety of his Wit;  
 Tho' thus he call'd his Judge into his Fame,  
 And for that aid allow'd him half the Name,  
 'Tis known, that sometimes he did stand alone,  
 That both the sponge and pencil were his own;  
 That himself judg'd himself, could singly do,  
 And was at last Beaumont and Fletcher too.*

*Else we had lost his Shepherdess, a piece,  
 Even, and smooth, sprung from a finer fleece,  
 Where Softness reigns, where Passions Passions  
 Gentle & high, as floods of Balsam meet: [greet,  
 Where, drest in white Expressions, sit bright Loves,  
 Drawn, like their fairest Queen, by milky Doves;  
 A Piece, which Johnson, in a Rapture bid,  
 Come up a glorify'd Work, and so it did.*

They who would read more of these admirable Poets worth, may peruse at their leisure those excellent Copys of Verses printed with their Works, written by the prime Wits of the Age, as *Waller, Denham, Sir John Berkenhead, Dr. Main, &c.* I am extreamly sorry, that I am not able to give any Account of the Affairs of these Great Men; Mr. *Beaumont's* Parentage, Birth, County, Education, and Death, being wholly unknown to me: And as to Mr. *Fletcher*, all I know of him is, That he was Son to the  
 Emi-

Eminent *Richard Fletcher*, created Bishop of *Bristol*, by Queen *Elizabeth An. 1559.* and by her prefer'd to *London, 1593.* He died in *London* of the Plague in the First Year of King *Charles the Martyr, 1625.* being Nine and fourty Years of Age, and was bury'd in *St. Mary Overies Church in Southwarke.*

I beg my Reader's Leave to insert the Inscription, which I find writ under his Picture, by that well known Wit, *Sir John Berkenhead*; which will give the Reader a fuller Knowledge of his Abilities and Merit, than I am able to exprefs.

*Felicitæ ævi, ac Præfulis Natus ; comes  
Beaumontio ; sic, quippe Parnassius, Biceps ;  
FLETCHERUS unam in Pyramida furcas agens.  
Struxit chorum plus simplicem Vates Duplex ;  
Plus Duplicem solus : nec ullum transtulit ;  
Nec transferendus : Dramatum æterni sales,  
Anglo Theatro, Orbi, Sibi, superstites.  
FLETCHERE, facies absque vultu pingitur ;  
Quantus ! vel umbram circuit nemo tuam.*

Where, or when Mr. *Beaumont* died, I know not ; but I have met with an Epitaph, writ by *Dr. Corbet*, immediately after his Death, that well deserves the Reader's perusal.

*On Mr. Francis Beaumont.*

(Then newly dead.)

*He that hath such Acuteness, and such Wit,  
As would ask Ten good Heads to husband it ;  
He*

bat can write so well, that no man dare  
use it for the best, let him beware: [appears,  
*AUMONT* is dead, by whose sole Death  
it's a Disease consumes men in few years.

re are two and fifty Plays written by  
worthy Authors; all which are now ex-  
one Volume, printed fol. *Lond.* 1679.  
of which I shall mention Alphabetically.

*gers Bush*, a Comedy: This Play I have  
several times acted with applause.

*duca*, a Tragedy. The plot of this Play,  
ow'd from *Tacitus's Annals* Lib. 14. See  
*History of England*, Book 2. *Ubaldo*  
*delle Donne Illustri del Regno d' Inghel-*  
*Scotia*, pag. 7, &c.

*dy Brother*, or *Rollo Duke of Normandy*,  
gedy much in request; and notwithstand-  
r. *Rymer's* Criticisms on it, (°) has still  
od fortune to Please: it being frequently  
by the present Company of Actors, at the  
s Play-House in *Dorset-Garden*. The  
of this Play is History: See *Herodian*.  
*Cypilini Epit. Dion. in Vit. Ant. Caracalla*.  
of the Language is copy'd from *Seneca's*  
s.

*tain*, a Comedy.

*nces*, a Comedy, reviv'd by the late Duke  
*ckingham*, and very much improv'd; be-  
ted with extraordinary applause at the  
re in *Dorset-Garden*, and printed with  
Alterations *Lond.* 4° 1682. This Play is  
on a Novel written by the Famous *Spa-*

*Tragedies of the last Age considered*, p. 16, &c.

*niard*

*niard Miguel de Cervantes*, call'd *The Lady Cornelia*; which the Reader may read at large in a Fol. Vol. call'd *Six Exemplary Novels*.

*Coronation*, a Tragi-comedy.

*Coxcomb*, a Comedy, which was reviv'd at the Theatre-Royal, the Prologue being spoken by *Jo. Hains*.

*Cupid's Revenge*, a Tragedy.

*Customs of the Country*, a Tragi-comedy. This is accounted an excellent Play; the Plot of *Rutilio*, *Duarte*, and *Guyomar*, is founded on one of *Malespini's* Novels, Deca.6. Nov. 6.

*Double Marriage*, a Tragedy, which has been reviv'd some years ago; as I learn from a new Prologue printed in *Covent-Garden Drollery*, p. 14.

*Elder Brother*, a Comedy, which has been acted with good applause.

*Faithful Shepherdess*, a Pastoral, writ by Mr. *Fletcher*, and commended by two Copies written by the Judicious *Beaumont*, and the Learned *Johnson*, which the Reader may read at the end of the Play: See the last Edit. Fol. p. 233. When this Pastoral was first acted before their Majesties at *Sommerfet House* on *Twelfth-Night*, 1633. instead of a Prologue, there was a Song in Dialogue, sung between a Priest and a Nymph, which was writ by Sir *William D'Avenant*; and an Epilogue was spoken by the Lady *Mary Mordant*, which the Reader may read in *Covent-Garden Drollery*, pag. 86.

*Fair Maid of the Inn*, a Tragi-comedy. *Mariana's* disowning *Casario* for her Son, and the Duke's Injunction to marry him, is related by

by *Causin* in his *Holy Court*, and is transcrib'd by *Wanley* in his *History of Man*, Fol. Book 3. Chap. 26.

*False One*, a Tragedy. This Play is founded on the Adventures of *Julius Cæsar* in *Ægypt*, and his Amours with *Cleopatra*. See *Suetonius*, *Plutarch*, *Dion*, *Appian*, *Florus*, *Eutropius*, *Orosius*, &c.

*Four Plays, or Moral Representations in One*; viz. *The Triumph of Honour*; *The Triumph of Love*; *The Triumph of Death*; *The Triumph of Time*. I know not whether ever these Representations appear'd on the Stage, or no. *The Triumph of Honour* is founded on *Boccace* his *Novels*, Day 10. Nov. 5. *The Triumph of Love*, on the same Author, Day 5. Nov. 8. *The Triumph of Death* on a Novel in *The Fortunate, Deceiv'd, and Unfortunate Lovers*, part 3. Nov. 3. See besides *Palace of Pleasure*, Nov. 40. *Belleforest*, &c. *The Triumph of Time*, as far as falls within my discovery, is wholly the Authors Invention.

*Honest Man's Fortune*, a Tragi-Comedy. As to the plot of *Montaign's* being prefer'd by *Lamira* to be her Husband, when he was in Adversity, and least expected: the like Story is related by *Heywood* in his *History of Women*, Book 9. pag. 641.

*Humourous Lieutenant*, a Tragi-Comedy which I have often seen acted with Applause. The Character of the *Humourous Lieutenant* refusing to fight after he was cured of his Wounds, resembles the Story of the Souldier belonging to *Lucullus* describ'd in the Epistles of *Horace*, lib. 2. Ep. 2. But the very Story is



related in *Ford's Apothegms*, p. 30. How near the Poet keeps to the Historian I must leave to those that will compare the Play with the Writers of the Lives of *Antigonus* and *Demetrius*, the Father and the Son. See *Plutarch's Life of Demetrius*, *Diodorus*, *Justin*, *Appian*, &c.

*Island Princess*, a Tragi-Comedy. This Play about three Years ago was reviv'd with Alterations by Mr. *Tate*, being acted at the Theatre Royal, printed in quarto *Lond.* 1687. and dedicated to the Right Honourable *Henry Lord Walgrave*.

*King and No King*, a Tragi-Comedy, which notwithstanding its Errors discover'd by Mr. *Rymer* in his *Criticisms*, has always been acted with Applause, and has lately been reviv'd on our present Theatre with so great success, that we may justly say with *Horace*,

*Hæc placuit semel, hæc decies repetita placebit.*

*Knight of the burning Pestle*, a Comedy. This Play was in vogue some years since, it being reviv'd by the King's House, and a new Prologue (instead of the old One in prose) being spoken by Mrs. *Ellen Guin*. The bringing the Citizen and his Wife upon the Stage, was possibly in imitation of *Ben Johnson's Staple of News*, who has introduc'd on the Stage Four Gossips, Lady-like attir'd, who remain during the whole Action, and criticise upon each Scene.

*Knight of Malta*, a Tragi-Comedy.

*Laws of Candy*, a Tragi-Comedy.

*Little French Lawyer*, a Comedy. The Plot is borrow'd from *Gusman* or *The Spanish Rogue*,  
part

part 2. ch. 4. The Story of *Dinant, Cletimont,* and *Lamira*, being borrow'd from *Don Lewis de Castro*, and *Don Roderigo de Montalva*. The like Story is in other Novels; as in *Scarron's* Novel called *The Fruitless Precaution*; and in *The Complaisant Companion*, 8<sup>o</sup> p. 263. which is copied from the above-mentioned Original.

*Love's Care, or The Martial Maid*, a Comedy.

*Love's Pilgrimage*, a Comedy. This I take to be an admirable Comedy. The Foundation of it is built on a Novel of *Miguel de Cervantes* called *The Two Damsels*. The Scene in the first Act, between *Diego* the Host of *Offuna*, and *Lazaro* his Ostler, is stoln from *Ben Johnson's New Inn*: which I may rather term borrow'd, for that Play miscarrying in the Action, I suppose they made use of it with *Ben's* Consent.

*Lovers Progress*, a Tragi-Comedy. This Play is built on a French Romance written by *M. Daudiguier*, call'd *Lisander* and *Calista*.

*Loyal Subject*, a Tragi-Comedy.

*Mad Lover*, a Tragi-Comedy. The Design of *Cleantbe's* Suborning the Priestesses to give a false Oracle in favour of her Brother *Syphax*, is borrow'd from the Story of *Mundus* and *Paulina*, describ'd at large by *Josephus* Lib. 18. Cap. 4. This Play Sr. *Aston Cockain* has chiefly commended in his Copy of Verses on Mr. *Fletcher's* Plays. See the Verses before the old Edition, printed 1647. and *Cockain's Poems*, pag. 101.

*Maid in the Mill*, a Comedy. This Play amongst others has likewise been reviv'd by the Duke's House. The Plot of *Antonio, Ismenia*, and *Aminta*, is borrow'd from *Gerardo*, a

Romance translated from the Spanish of *Don Gonzalo de Céspedes*, and *Moneces*; see the Story of *Don Jayme* pag. 350. As to the Plot of *Otrante's* seizing *Florimel* the Millers supposed Daughter, and attempting her Chastity; 'tis borrow'd from an Italian Novel writ by *Bandello*; a Translation of which into French, the Reader may find in *Les Histoires Tragiques par M. Belleforest, Tom. 1. Hist. 12.* The same Story is related by *M. Goulart*; see *Les Histoires admirables de nôtre temps, 8<sup>o</sup>. Tom. 1. p. 212.*

*Maids Tragedy*, a Play which has always been acted with great Applause at the King's Theatre; and which had still continu'd on the English Stage, had not King *Charles the Second*, for some particular Reasons forbid its further Appearance during his Reign. It has since been reviv'd by Mr. *Waller*, the last Act having been wholly alter'd to please the Court: as the Author of the Preface to the second part of his Poems informs us, and give us further the following Account: 'Tis not to be doubted, who 'sat for the Two Brothers Characters. 'Twas 'agrecable to the Sweetness of Mr. *Waller's* 'Temper, to soften the Rigor of the Tragedy, 'as he expresses it; but whether it be agreeable to the Nature of Tragedy it self, to make 'every thing come off easily, I leave to the Critics. This last Act is publisht in the Second Part of Mr. *Waller's Poems*, printed in quarto Lond. 1690.

*Masque of Grays-Inn Gentlemen*, and the *Inner-Temple*. This Masque was written by Mr. *Beaumont* alone, and presented before the King

King and Queen in the Banqueting-house of *Whitehall*, at the Marriage of the Illustrious *Frederick* and *Elizabeth*, Prince and Princess *Palatine* of the *Rhine*.

*Monsieur Thomas*, a Comedy, which not long since appear'd on the present Stage under the Name of *Trick for Trick*.

*Nice Valour*, or *The Passionate Mad-man*, a Comedy.

*Night Walker*, or *The Little Thief*, a Comedy, which I have seen acted by the King's Servants, with great Applause, both in the City and Country.

*Noble Gentleman*; a Comedy which was lately reviv'd by Mr. *Durfey*, under the Title of *The Fools Preferment*, or *The Three Dukes of Dunstable*.

*Philaster*, or *Love lies a Bleeding*: a Tragi-Comedy which has always been acted with Success; and has been the diversion of the Stage, even in these days. This was the first Play that brought these Excellent Authors in Esteem; and this Play was One of those that were represented at the old Theatre in *Lincoln's-Inn-Fields*, when the Women acted alone. The Prologue and Epilogue were spoken by Mrs. *Marshall*, and printed in *Covent-garden Drollery*, pag. 18. About this Time there was a Prologue written on purpose for the Women by Mr. *Dryden*, and is printed in his *Miscellany Poems* in octavo, p. 285.

*Pilgrim*, a Comedy which was reviv'd some years since, and a Prologue spoke, which the Reader may find in *Covent-garden Dollery*, p. 12.

*Prophetess*, a Tragical History, which has lately been reviv'd by Mr. *Dryden*, under the Title of *The Prophetess, or The History of Dioclesian*, with Alterations and Additions after the manner of an *Opera*, represented at the Queens Theatre, and printed 4<sup>o</sup>  *Lond.* 1690. For the Plot consult *Eusebius* Lib. 8. *Nicephorus* Lib. 6. and 7. *Vopisc. Car. & Carin. Aur. Victoris Epitome.* *Eutropius* L. 9. *Baronius* An. 204. &c. *Orosius* L. 7. C. 16. *Coeffeteau* L. 20. &c.

*Queen of Corinth*, a Tragi-Comedy.

*Rule a Wife, and have a Wife*, a Tragi-Comedy which within these few years has been acted, with applause at the Queens Theatre in *Dorset-Garden*.

*Scornful Lady*, a Comedy acted with good Applause even in these times, at the Theatre in *Dorset-Garden*. Mr. *Dryden* has condemn'd the Conclusion of this Play in reference to the Conversion of *Moor-craft* the Usurer (p); but whether this Catastrophe be excusable, I must leave to the Criticks.

*Sea Voyage*, a Comedy lately reviv'd by Mr. *Dursey*, under the Title of *The Common-wealth of Women*. This Play is supposed by Mr. *Dryden*, (as I have observ'd) to be copied from *Shakespear's Tempest*. (q)

*The Storm which vanisht on the neighbring shore,  
Was taught by Shakespears Tempest first to roar,  
That Innocence and Beauty which did smile  
In Fletcher, grew on this Enchanted Isle.*

*Spanish Curate*, a Comedy frequently reviv'd

(p) *Dram. Essay*, p. 35. (q) *Prolog. to the Tempest.*

with

with general Applause. The Plot of *Don Henrique, Ascanio, Violante, and Jacintha*, is borrow'd from *Gerardo's History of Don John*, pag. 202. and that of *Leandro, Bartolus, Amarantba and Lopez*, from the *Spanish Curate* of the same Author, pag. 214. &c.

*Tbirry and Theodoret*, a Tragedy. This Play is accounted by some an excellent old Play; and therefore 'tis pitty the *Compositor* was so careless in this new Edition as to omit a great part of the last Act, which contains the King's behaviour during the Operation of the Poison given him by his Mother; and which is as moving as any part of the Play. This Imperfection may be supply'd from the Copy printed in quarto, and I hope the Proprietors of the Copy, will take care in the next Impression to do justice to these admirable Authors.

(\*) 'For Beaumont's *Works* and Fletcher's  
Should come forth,  
'With all the Right belonging to their Worth.

The Plot of this Play is founded on History. See the French Chronicles in the Reign of *Clotaire* the Second. See *Fredegarius Scholasticus, Aimoinus Monachus Floriacensis, De Serres, Mezeray, Crispin, &c.*

*Two Noble Kinsmen*, a Tragi-Comedy. This Play was written by Mr. *Fletcher*, and Mr. *Shakespear*.

*Valentinian*, a Tragedy reviv'd not long ago by that Great Wit, the Earl of *Rocheſter*; acted at the Theatre-Royal, and printed in quarto

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(\*) Cockair's Epigr. L. 2. Ep. 35.

1685. with a Preface concerning the Author and his Writings. For the Plot see the Writers of those Times; as *Cassidori Chron.*; *Amm. Marcell. Hist.* *Evagrius Lib. 2.* *Procopius*, &c.

*Wife for a Month*, a Tragi-Comedy. This Play is in my poor Judgment well worth reviving, and with the alteration of a judicious Pen, would be an excellent Dramma. The Character and Story of *Alphonso*, and his Brother *Frederick's* Carriage to him, much resembles the History of *Sancho* the Eighth, King of *Leon*. I leave the Reader to the perusal of his Story in *Mariana*, and *Louis de Mayerne Turquet*.

*Wild-Goose Chase*, a Comedy valued by the best Judges of Poetry.

*Wit at several Weapons*, a Comedy which by some is thought very diverting; and possibly was the Model on which the Characters of the Elder *Pallatine* and Sr. *Morglay Thwack* were built by Sr. *William D'Avenant*, in his Comedy call'd *The Wits*.

*Wit without Money*, a Comedy which I have seen acted at the Old House in little *Lincolns-Inn-Fields* with very great Applause; the part of *Valentine* being play'd by that compleat Actor Major *Mobun* deceas'd. This was the first Play that was acted after the Burning the King's House in *Drury-lane*: a New Prologue being writ for them by Mr. *Dryden*, printed in his *Miscellany Poems* in octavo, p. 285.

*Woman Hater*, a Comedy. This Play was reviv'd by Sr. *William D'Avenant*, and a new Prologue (instead of the old One writ in prose) was

was spoken, which the Reader may peruse in *Sir William's Works* in Fol. p. 249. This Play was one of those writ by *Fletcher* alone.

*Women pleas'd*, a Tragi-comedy. The Comical parts of this Play throughout between *Bartello*, *Lopez*, *Isabella*, and *Claudio*, are founded on several of *Boccace's Novels*: See Day 7. Nov. 6. and 8. Day 8. Nov. 8.

*Woman's Prize*, or *the Tamer tam'd*, a Comedy, written on the same foundation with *Shakespeare's Taming of the Shrew*; or which we may better call a Second part or counter-part to that admirable Comedy. This was writ by Mr. *Fletcher's Pen* likewise.

I wish I were able to give the Reader a perfect Account what Plays He writ alone; in what Plays he was assisted by the Judicious *Beaumont*, and which were the Plays in which *Old Phil. Massinger* had a hand: but Mr. *Charles Cotton* being dead, I know none but Sir *Aston Cockain* (if he be yet alive) that can satisfy the World in this particular: all that I can say, is that most of these Plays were acted at the *Globe* and *Black-Friars*, in the Time of those Actors *Taylor*, *Lowin*, *Burbage*, &c. This Account I receiv'd from Sir *Aston Cockain's Poems*, who writ an Epistle to his Cousin *Charles Cotton*, (1) concerning these excellent Authors, part of which I shall transcribe for the Reader's better Satisfaction, and because his Poems are not very common.

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(1) Poems *Octavo*, p. 91.



*'Tis true, Beaumont and Fletcher both were such  
 Sublime Wits, none could them admire too much ;  
 They were our English Pole-Stars, and did bear  
 Between them all the World of Fancy clear :  
 But as two Suns when they do shine to us,  
 The Air is lighter, they prodigious ;  
 So while they liv'd and writ together, we  
 Had Plays exceeded what we hop'd to see.  
 But they writ few ; for youthful Beaumont soon  
 By Death eclipsed was at his high Noon.  
 Surviving Fletcher then did Penn alone  
 Equal to both, ( pardon Comparison )  
 And suffer'd not the Globe & Black-Friar's Stage  
 T' envy the Glories of a former Age.  
 As we in Humane Bodies see that lose  
 An Eye, or Limb, the Vertue and the Use  
 Retreat into the other Eye or Limb,  
 And makes it double. So I say of him :  
 Fletcher was Beaumont's Heir, and did inherit  
 His searching Judgment, and unbounded Spirit.  
 His Plays were printed therefore, as they were  
 Of Beaumont too, because his Spirit's there.*

I know no Poems writ by Mr. Fletcher ; but  
 Mr. Beaumont has a Poem extant call'd *Salma-  
 cis & Hermaphroditus*, printed Lond. 4<sup>o</sup> 1602.  
 and which was again re-printed with his *Elegy*  
 of Love ; Elegies, Sonnets, and other Poems,  
 8<sup>o</sup> Lond. 1653. Our Author joyn'd with the  
 Famous Johnson, and Middleton, in a Comedy  
 called *The Widow*. Of this Play, see more un-  
 der the Name of Ben. Johnson.

John

## John FORD.

A Gentleman of the *Middle-Temple*, who liv'd in the Reign of King *Charles* the First: Who was a Well-wisher to the Muses, and a Friend and Acquaintance of most of the Poets of his Time. He was not only a Partner with *Rowly*, and *Decker* in the *Witch of Edmonton*, (of which see an Account in *Rowly*) and with *Decker*, in *The Sun's Darling*, but writ likewise himself seven Plays; most of which were acted at the *Phoenix*, and the *Black-Friars*; and may be known by an Anagram instead of his Name, generally printed in the Title-page, viz.

*F I D E H O N O R.*

He was more addicted to Tragedy, than Comedy; which occasion'd an Old Poet to write thus of him.

*Deep in a Dump John Ford was alone got  
With folded Arms, and melancholy Hat.*

I shall give an Account of his Plays Alphabetically, and place *The Sun's Darling* in its order, because the greatest part of it was writ by our Author.

*Broken Heart*, a Tragedy acted by the Kings Majesties Servants, at the private House in *Black-Friars*, printed 4<sup>to</sup> Lond. 1633. and dedicated to the most Worthy Deserver of the Noblest Titles in Honour, *William* Lord *Craven*, Baron of *Hanstead* Marshal. The Speakers Names are fitted to their Qualities; and most of them are deriv'd from *Greek* Etimologies.

*Fancies*

*Fancies Chast and Noble*, a Tragi-comedy, presented by the Queen Majesties Servants, at the *Phoenix* in *Drury Lane*; printed 4<sup>o</sup> *Lond.* 1638. and dedicated to the Right Noble Lord, the Lord *Randell Macdonell*, Earl of *Antrim* in the Kingdom of *Ireland*. This Play is usher'd into the World by a Copy of Verses, written by Mr. *Edward Greenfield*.

*Ladies Tryal*, a Tragi-comedy acted by both their Majesties Servants, at the private House in *Drury Lane*; printed 4<sup>o</sup> *Lond.* 1639. and dedicated to his Deservingly Honoured *John Wyrley* Esq; and to the Virtuous and Right worthy Gentlewoman Mrs. *Mary Wyrley* his Wife.

*Lovers Melancholy*, a Tragi-comedy acted at the private House in the *Black-Fryars*; and publickly at the *Globe* by the Kings Majesties Servants; printed 4<sup>o</sup> *Lond.* 1629. and dedicated to his most worthily Respected Friends, *Nathaniel Finch*, *John Ford*, Esquires; Mr. *Henry Blunt*, Mr. *Robert Ellice*, and all the rest of the Noble Society of *Grays-Inn*. This Play is commended by four of the Author's Friends; one of which who stiles himself 'O φιλῶ, writ the following Tetrastick.

*'Tis not the Language nor the fore-plac'd Rimes  
Of Friends, that shall commend to after-times  
The Lovers Melancholy: Its own Worth,  
Without a borrow'd Praise, shall set it forth.*

The Author has Embellisht this Play with several Fancies from other Writers, which he has appositely brought in; as the Story of the  
Con-

**Contention** between the Musician and the Nightingale; describ'd in *Strada's* Academical Prologues, Lib.2. Prol.6. which begins,

*Jam Sol è medio pronus defluxerat Orbe, &c.*

**A Definition and Description of Melancholy**, copied from the Ingenious Mr. *Rob. Burton's* Anatomy of Melancholy, &c.

*Love's Sacrifice*, a Tragedy, receiv'd generally well; acted by the Queens Majesties Servants, at the *Phoenix* in *Drury Lane*; printed 4<sup>o</sup> *Lond.* 1633. and dedicated to his truest Friend, his worthiest Kinsman, *John Ford* of *Gray's-Inn* Esquire. There is a Copy of Verses printed before this Play, written by that Dramatick Writer Mr. *James Shirley*.

*Perkin Warbeck*, a Chronicle History, and a Strange Truth, acted (sometimes) by the Queens Majesties Servants in *Drury Lane*; printed 4<sup>o</sup> *Lond.* 1634. and dedicated to the Rightly Honourable *William Cavendish* Earl of *Newcastle*. This Play as several of the former, is attended with Verses written by Four of the Author's Friends; one of which is his Kinsman above-mentioned. The Plot is founded on Truth, and may be read in most of the Chronicles that have writ of the Reign of King *Henry* the VII. See *Caxton*, *Polidore Virgil*, *Hollingshead*, *Speed*, *Stow*, *Salmonet*, *Du Chesne*, *Martyn*, *Baker*, *Gaynsford's* History of *Perkin Warbeck*, &c.

*Sun's Darling*, a Moral Mask, often presented by their Majesties Servants, at the *Cock-pit* in *Drury Lane*, with great applause; printed 4<sup>o</sup> *Lond.* 1657. and dedicated to the Right Honourable *Thomas Wriathesley*, Earl of *Southampton*.

*ampton*. This Play was written (as I have said) by our Author and *Decker*, but not published till after their Decease. A Copy of Verses written by Mr. *John Tateham*, is the Introduction to the Masque; at the Entry whereof, the Reader will find an Explanation of the Design, alluding to the Four Seasons of the Year.

'*Tis pity she's a whore*, a Tragedy printed 4<sup>o</sup> I can give no further Account of the Title-page, or Dedication, mine being lost. All that I can say is, that it equalls any of our Author's Plays; and were to be commended, did not the Author paint the incestuous Love between *Giovanni*, and his Sister *Annabella*, in too beautiful Colours.

Mr. *Winstanly* says,<sup>(f)</sup> that this Author was very beneficial to the *Red-Bull*, and *Fortune* Play-Houses; as may appear by the Plays which he wrote; tho' the Reader may see by the foregoing Account that he takes his Information upon trust, or else the Plays he has seen are of different Editions from those I have by me: but I rather believe the former, since I have found him subject to several Mistakes of this Nature.

## Thomas FORD.

An Author who liv'd in the Reign of King *Charles* the First, who published a Dramatick Poem, call'd

*Love's Labyrinth*, or *The Royal Shepherdess*, a Tragi-comedy, printed 8<sup>o</sup> Lond. 1660. This

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(f) *Lives of the Poets*, p. 114.

Play is commended by two Copies of Verses; but whether ever it appear'd on any Stage, I cannot determine; only this I know, that part of this Play is stolen from *Gomersal's* Tragedy of *Sforza Duke of Millain*. Mr. *Philips* thro' mistake ascribes this Play to the above-mention'd Mr. *John Ford*.

This Author has writ several other Pieces, *Virtus Rediviva*, a Panegyrick on King *Charles the Martyr*: A Theatre of Wits, being a Collection of *Apothegms*: *Fenestra in Pectore*; or a Century of Familiar Letters: *Fragmenta Poetica*; or Poetical Diversions: A Panegyrick on the Return of King *Charles the Second*. All these Pieces, with the fore-going Play, are printed together in 8<sup>o</sup> *Lond.* 1661.

## John FOUNTAIN.

A Gentleman who flourish'd in *Devonshire*, at the time of his Majesty King *Charles the Second* his Return; and was the Author of a single Play nam'd,

*Reward of Virtue*, a Comedy, printed in 4<sup>o</sup>. *Lond.* 1661. This Play was not design'd for the Stage by the Author; but about eight Years after the first printing, Mr. *Fountain* being dead, it was reviv'd with Alterations, by Mr. *Shadwell*, and acted with good Applause, under the Title of *The Royal Shepherdess*.

## Abraham FRAUNCE.

An Ancient Writer who liv'd in the time of Queen *Elizabeth*, and was the Author of a  
Book

Book called, *The Countess of Pembroke's Ivy Church*; which Title in former Catalogues was set down as the Name of a Play in 2 Parts, tho' in reality, there is but one Dramatick Piece, call'd,

*Amintas's Pastoral*, being the first part of the Book, printed 4<sup>o</sup> Lond. 1591. and dedicated to the Right Excellent and most Honourable Lady, the Lady *Mary*, Countess of *Pembroke*. This Play is writ in *English Hexameters*, and is a Translation from *Tasso's Aminta*; which was done into *Latin* by one Mr. *Watson*, before this Version was undertaken by our Author. He owns that he has somewhat alter'd (†) *Sig<sup>r</sup>. Tasso's Italian*, and Mr. *Walton's Latine Amintas*, to make them both one *English*.

Notwithstanding Mr. *Chapman* in his Translation of *Homer*, and Sir *Philip Sidney* in his *Eclogues*, have practic'd this way of Writing; yet this way of Imitating the *Latin Measures* of Verse, particularly the *Hexameter*, is now laid aside, and the Verse of Ten Syllables, which we stile *Heroick Verse*, is most in use. If this Translation be allow'd grains for the time when 'twas writ, 'twill be excus'd by the more moderate Criticks; tho' if compar'd with the Translation which was afterwards printed in 1628. or that more Modern Version done by *Dancer*, at the King's Return, 'twill appear inferior to either in Value.

The Second Part goes under the Title of *Phillis Funeral*; and it is writ in the form of *Eclogues*, being divided by the Author into

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(†) Epist. Ded.

five Parts, which he stiles Days. This Poem likewise writ in *Hexameters*; to which is next in the same Measure, *The Lamentation Corydon for the Love of Alexis*. This is a translation of the second Eclogue of *Virgil* into Verse. The Author added likewise the beginning of *The Ethiopick History of Hercules*, in the same Species of Metre.

With these Pieces are commonly join'd another of our Authors Writing, call'd *The Mysticks of Pembrokes Emanuel*; Containing the Nativity, Passion, Burial, and Resurrection of Christ; together with certain Psalms of David, all in *English Hexameters*; printed in London 1591. and dedicated to the Right Excellent and most Honourable Lady, the Lady Mary, Countess of Pembroke; by the following Distick.

*Mary the best Mother sends her best Babe to a  
Mary,  
Lord to a Ladies Sight, and Christ to a Christian  
Hearing.*

Mr. Phillips says (a), That he writ some other things in *Hexameter*, and *Pentameter*, and then writes Mr. Winstanley (x): tho' I doubt the former takes his Opinion upon Trust, and the latter does not I believe know a *Pentameter* from an *Asclepiade* Verse. The truth is, there are no *Pentameters* throughout the Volume: but in the last Act, there is a Scene between *Phillis* and *Antas* (which whether it be in the Original, is in question) where this pair of Lovers sing

(a) *Made a Poet*, p. 3. (x) *Lives of the Poets*, p. 65.



some *Asclepiades*, which I suppose is the Occasion of the mistake: tho' I cannot but wonder at Mr. *Winstanley's* negligence, that when he copied out the beginning of *Heliodorus*, he should not inform himself better; but I hope my small pains may be serviceable to his next Impression. Neither is his Conjecture less probable concerning the time of our Author's Death, which he supposes was about the former part of the Reign of Queen *Elizabeth*; this can not be, since our Author was alive at the publication of his Book, which was in the Year 1591. and in the Thirty-third Year of her Reign: tho' how long after he surviv'd I know not.

### *Sir Ralph FREEMAN.*

A Gentleman who during the late Troubles busied himself in Poetry, and writ an excellent Tragedy call'd *Imperiale*, printed in quarto *Lond.* 1655. and dedicated to his Ancient and Learned Friend, *John Morris* Esquire. I know not whether ever this Play was acted; but certainly it far better deserv'd to have appear'd on the Theatre than many of our modern Farces that have usurp'd the Stage, and depos'd its lawful Monarch, Tragedy. The Compositor maim'd the last Act by setting the Sheet [I] false, so that 'tis pretty difficult to make out the five first Scenes: The Catastrophe of this Play is as *moving* as most Tragedies of this Age, and therefore our Author chose a proper *Lemna* for the Frontispiece of his Play, in that Verse of *Ovid*.

*Omne Genus Scripti gravitate Tragedia vincit.*

The

The Story on which this Play is built is related by many Authors, as *Pontanus*, *Budeus's History of Ancient and Modern Times*; *Beard's History of Gods Judgments*, part 1. p. 427. and p. 45. *Wanley's History of Man*, Book 4. p. 11. *Goulart Histories admirables de nôtre temps*, tom. 1. p. 362. The Story is related also in *Bandello's Italian Novels*, see the French Translation by *Belleforest*, Tom. 2. p. 242.

## Ulpian FULWEL.

An Ancient Writer, of whom I can give no Account, than that he lived in the Reign of *Elizabeth*. and published a Dramaticall Piece call'd *Like will to Like, quoth the Devil to the Collier* an Interlude, wherein is declared what Advantages follow those that will rather live contentedly, than esteem and follow good Counsel: And what Benefits they receive that apply themselves to virtuous Living, and good Exercises; printed in quarto *Lond.* 1587. This Interlude is so contriv'd that Five may easily perform it. 'Tis printed in an old Black Letter; Prologue is writ in Alternate Verse, and the whole Play is writ in Rime such as it is: never it might have suited with Mr. *Dryden's* Design (') to prove the Antiquity of *Crambo*, better than the Tragedy of *Gorbuduc*, which is writ in Blank Verse; whereas this Play is filled with Rimes throughout, and is Three Years Older than the other, that not being acted till the Year 1590.

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Pro. *Alvil Ladies.*

P :

George

## G.

## George GASCOIGNE, Esq;

**T**His Gentleman I can give no further Account of, than that he flourisht in the beginning of the Reign of Queen *Elizabeth*; that he was a Member of the Honourable Society of *Gray's-Inn*, and was the Parent of several Poetical Works, amongst which, are Four Dramatick Pieces, of which I shall first discourse.

*Glass of Government*, a Tragical Comedy, so intituled, because therein are handled as well the Rewards for Virtues, as also the Punishments for Vices. Seen and allowed, according to the Order appointed in the Queens Majesties Injunctions; printed in quarto *Lond.* 1575. At the beginning of this Play I find the following Hexastick.

In Comœdiam Gascoigni, Carmen B.C.

*Hæc nova, non vetus est, Angli Comœdia Vatis,*

*Christus adest, Sanctos nil nisi sancta decet.*

*Græcia vaniloquos genuit, turpesq; Poetas,*

*Vix qui syncerè scriberat unus erat.*

*Id vereor nostro ne possis dicier ævo,*

*Vana precor valeant, vera precor placeant.*

This Play is printed in a Black Letter as are all his Works: 'tis writ in prose with a *Chorus* between each Act, which with the Prologue, are all in Verse.

*Jocasta*, a Tragedy written in Greek by *Euripides*, translated and digested into Acts by our  
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Author, and Mr. *Francis Kermelmerſbe* of *Gray's Inn*, and there presented, and printed in quarto *London* 1556. Each Act of this Play is introduc'd by a Dumb ſhew, (which in thoſe times was the mode in Tragedies) and concluded by a *Chorus*. The *First*, *Fourth*, and laſt Acts were tranſlated by Mr. *Kermelmerſbe*, the *Second* and *Third* by our Author: and the *Epilogue* was writ by Mr. *Chriſtopher Tolverton*, in *Alternate Rime*.

This is the only Play of that ancient *Tragedian*, that to my Knowledge is tranſlated into *English*: tho' our Language, and the Knowledge of this Age, be far more proper for *Translations*, now, than in that time our Author flouriſht. That I may not be wanting in my Reſpect to thoſe *Worthy Ancients*, which by many of my Country-men are *Naturaliz'd*, I ſhall give ſome Account of them and their Writings as opportunity ſhall offer it ſelf; and therefore I crave leave to lay hold of *this*, to ſpeak a word or Two of *Euripides*.

This Poet was ſtil'd the *Tragick Philoſopher*, and was born at *Phyle* a Town in *Attica*, in the 75 Olympiade, and in the 274 Year after the Building of *Rome*. *Prodicus* taught him *Rhetorick*, after which he made a Voyage to *Egypt*; with *Plato*, to viſit the Learned Men there, and to improve himſelf by their Converſation. He was alſo a Friend of *Socrates*, and ſome have believed that this Philoſopher aſſiſted him in the Composition of his Tragedies. He went from *Athen*s diſſatisfied with the People, for preferring the *Comick Writers*

before him; and retir'd to the Court of *Archelaus* King of *Macedonia* about the year of *Rome* 338. This Prince confer'd many Favours on him, and had a great value for him. It happen'd at that time, that a certain person nam'd *Decamnion*, having raillied him about his Breath (which was not over agreeable) *Archelaus* sent him to *Euripides*, to be punisht at his pleasure. This so exasperated *Decamnion* both against the King and the Poet, that for the sake of Revenge he join'd with other Conspirators in the Assassination of the Former, and set Dogs upon the later, which soon devour'd the Object of his Hatred. Some say, that this Misfortune proceeded from the Brutality of those irrational Creatures, by accident, and not design. Others again relate, that he receiv'd his Death, from some inhumane Women, against whom he had somewhat too bitterly inveigh'd. I remember a pleasant Story in *Ford's Apothegms*; that *Sophocles* being once ask'd the Reason why in his Tragedies he always represented Women Good, and *Euripides* Wicked; answer'd, That *Euripides* describ'd them as they were, he, as they ought to be. But Digression apart; the time of his Death no more than the manner of it is agreed upon. Some say, he Dy'd about the 65 year of his Age, in the 93 Olympiade, and in the Year of *Rome* 348. being 406 years before the Incarnation of our Saviour. Others say, that he Dy'd not, till the Year of *Rome* 351. The Ancients mention Ninety odd Tragedies writ by him, of which at present we enjoy but Nineteen.

*Supposes*, a Comedy Englisht from the Italian of *Ariosto* a famous Poet; a *Ferarese*, and Favourite of *Alphonfus* the First Duke of *Ferrara*, and of the Cardinal *Hippolito d'Este*, his Brother. He Dy'd the 13 of *July*, in the Year 1533. I purposely decline to give a larger Account of his Life, because it would swell my Book too much, and the English Reader may satisfy his Curiosity by perusing his Life at the End of *Sr. John Harrington's* Translation of *Orlando Furioso*. Those Vers'd in *Italian*, may read his Life writ by *Gierolamo Poro* of *Padoua*, *Gierolamo Guarafola* of *Ferrara*, *Simon Fornari* of *Rbeggio*, &c.

This Play was presented at *Gray's-Inn*, and printed in quarto *Lond.* 1566. The Prologue as well as the Play is writ in prose. This Prologue I suppose gave the Grounds for that writ by *Mr. Duffet* to the Play call'd *Trappolin suppos'd a Prince*, as that did to the Epilogue of *The Duke and No Duke*.

*Pleasure at Kenelworth Castle*, a Masque, (as *Mr. Kirkman* informs us in his Catalogue) which I never saw.

Our Author has written several Poems of a Different Species which he calls *Herbs*, and which with his Plays make a considerable Volume, and are printed together in quarto *Lond.* 1587.

## Henry GLAPTHORN.

An Author that liv'd in the Reign of King *Charles* the First, who publisht several Plays which I presume in those days past with good

Approbation at the *Globe* and *Cock-pit* Play-houses; tho' I cannot agree with Mr. *Winstanley* (\*), *That he was One of the chiefest Dramatick Poets of this Age.* He writ Five Plays, viz.

*Albertus Wallenstein, Duke of Fridland,* and General to the Emperor *Ferdinand* the Second; his Tragedy, acted with good Allowance at the *Globe* on the Bank-side, by His Majesties Servants, printed in quarto *Lond.* 1640. and dedicated to the Great Example of Virtue, and true *Mecenas's* of Liberal Arts, Mr. *William Murray* of His Majesties Bed-chamber. For the Plot see the Historians who have writ on the last *German Wars*, in the Reign of *Ferdinand* the Second. See besides *M. Sarafins Wallstein's Conspiracy* translated into English, 8° *Lond.* 1678. *Spondanus's Continuation of Baronius.* *Fierzen L'Hist. de Liege, &c.*

*Argalus and Parthenia*, a Tragi-comedy acted at the Court before their Majesties: and at the Private-house in *Drury-lane* by their Majesties Servants; printed in quarto *Lond.* 1639. The Plot of this Play is founded on Sr. *Philip Sidney's Arcadia*, a Romance, in the Story of *Argalus and Parthenia*, see pag. 16. &c. Mr. *Quarles* has writ a pretty Poem on the same Foundation.

*Hollander*, a Comedy written in the Year 1635. and then acted at the *Cock-pit* in *Drury-lane* by their Majesties Servants, with good Allowance: and at the Court before Both their Majesties, printed in quarto *Lond.* 1640. and dedicated to the great Hope of growing Noble.

(\*) *English Poets*, pag. 115.

nels, his Honourable Friend Sir *Thomas Fisher*.

*Lady's Privilege*, a Comedy, acted with good Allowance, at the *Cock-pit* in *Drury Lane*, and before Their Majesties at *White-hall* twice; printed 4<sup>o</sup>. *Lond.* 1640. and dedicated to the true Example of Heroick Virtue, and Favourer of Arts, Sir *Frederick Cornwallis*.

*Wit in a Constable*, a Comedy, writ in the Year 1639. and then acted at the *Cock-pit* in *Drury Lane*, by Their Majesties Servants with good Allowance, printed 4<sup>o</sup>. *Lond.* 1640. and dedicated to the Right Honourable his singular good Lord, *Thomas Lord Wentworth*.

Besides these Plays, he has a Book of Poems extant, in which are several Copies, directed to his Mistress, under the Name of *Lucinda*; printed 4<sup>o</sup> *Lond.* 1639.

## Thomas GOFF.

A Gentleman that flourish'd in the Reign of King *James* the First: He was born in *Essex* towards the latter end of Queen *Elizabeth's* Reign, about the Year 1592. In his Youth he was sent to *Westminster-School*, and at the Age of Eighteen he was brought in Student of *Christ-Church* Colledge in *Oxford*. Being an Industrious Scholar, he arriv'd to be a good Poet, a skilful Oratour, and an Excellent Preacher. In the Year 1623. he proceeded Batchelour of Divinity, and was preferr'd to a Living in *Surrey*, call'd *East-Clandon*: there he got him a Wife, which prov'd as great a plague to him, as a Shrew could be; and became a true *Xenophon*.



*zippe* to our Ecclesiastical *Socrates*: insomuch that she gave him daily opportunities of exercising his Patience; and 'tis believ'd by some, that this Domestick-scourge shortned his days. He was buried at his own Parish-Church at *Clandon*, the 27. of *July* 1627.

He writ several Pieces on several Subjects, amongst which are reckon'd five Plays, *viz.*

*Careless Shepherdess*, a Tragi-comedy, acted before the King and Queen, at *Salisbury-Court* with great applause; printed 4° *Lond.* 1656. with an Alphabetical Catalogue of all such Plays that ever were till that time published. This Catalogue is very full of Errors throughout.

*Courageous Turk*, or *Amurath the First*, a Tragedy, acted by the Students of *Christ-Church* in *Oxford*; printed 8° *Lond.* 1656. and dedicated to the No less Honoured than Deserving Sir *Walter Tichborn*, by Mr. *Rich. Meighen*, who publish'd it after the Authors Decease. There is a Copy of Verses prefix'd to the Play, writ I suppose by the same Person, and directed to the Author; 'In that, Transcribing his Book without his Knowledge, he was bound by promise to stand to his pleasure to keep it, or burn it. For the Plot, consult the Writers of the *Turkish* History in the Reign of *Amurath*, as *Leunclavius*, *Chalcocondylas*, *Knolles*, &c.

*Orestes* his Tragedy, acted by the Students of *Christs Church* in *Oxford*; printed 8° *Lond.* 1656. How far our Author has follow'd *Sophocles* in his *Electra*, or *Euripides* in *Orestes*, I shall leave to the search of the Learned Reader; only I cannot but observe, that when I first read it, I thought

thought by the length it might vye with that Epick Poem of *Orestes*, which *Javenal* complains of, (\*) as being,

— *Summi plenâ jam margine libri  
Scriptus, & in tergo nec dum finitus, Orestes.*

*Raging Turk*, or *Bajazet the Second*, a Tragedy, acted by the Students of *Christ-Church* in *Oxford*; printed 8<sup>o</sup> *Lond.* 1656. This Play was writ (with the two foregoing Tragedies) when the Author was Master of Arts, and Student of *Christ-Church*; but not printed till after his decease; and then dedicated by Mr. *Richard Meighen* the Publisher, To the No less Ingenious than Zealous Favourer of Ingenuity, Sir *Richard Tichborn*, Brother to the above-nam'd Sir *Walter*. For the Plot, consult *Chalcocondylas*, *Artus*, *Knolles*, &c. These three last Plays are all printed together in 8<sup>o</sup> *Lond.* 1656.

*Selimus Emperour of the Turks* his Tragedy, printed 4<sup>o</sup> *Lond.* 1638. I question whether ever this Play were acted, because it is not divided into Acts. The Author calls this the First Part; and in his Conclusion, as he styles it, or Epilogue, he promises a Second Part, saying,

*If this First Part, Gentles, do like you well;  
The Second Part shall greater Murthers tell.*

But whether it was ever publisht, I am ignorant: tho' I am apt to believe not, since 'tis not mention'd in any Catalogue. The Plot is founded on the *Turkish* History; see the Writers of the Reign of *Selimus* the First, as *Paulus Jovius*, *Mezeray*, *Knolles*, &c.

Mr. *Philips*, and Mr. *Winstanley*, have father'd a Comedy on this Author, call'd *Cupid's Whirligig*; tho' *Democritus* and *Heraclius* were not more different in their Temper, than his Genius was opposite to Comedy. Besides, the true Father was one Mr. *E.S.* who (as he says) ' (b) being long Pregnant with Desire to bring forth something, and being afterwards brought to a Bed, had chose his Friend Mr. *Robert Hayman* to be God-father, not doubting but his Child would be well maintain'd, seeing he could not live above an hour with him, and therefore, he entreated him when he was dead, that he might be buried deep enough in his good Opinion, and that he might deserve this Epitaph;

*Here lyes the Child that was born in Mirth,  
Against the strict Rules of Child-birth:  
And to be quit I gave him to my Friend,  
Who laugh't him to death, and that was his End.*

Yours, while he is his own.

I hope the Reader will forgive me this Digression, which I was forc'd to in Vindication of my Author, who was so far from this Ridiculous Stile, and affected Mirth, that nothing but Manly and Serious escap'd his Pen: and in his latter Time, he forsook the Stage, for the Pulpit, and instead of Plays, employ'd himself in writing Sermons; some of which have appear'd in Print in the Year 1627. To these I may add his *Latin* Funeral Oration, in the Di-

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(b) Epist. Ded.

vinity-School, at the Obsequies of Sr. *Henry Savil*, printed 4<sup>o</sup> *Oxon.* 1622. Another in *Christ-Church* Cathedral, at the Funeral of Dr. *Goodwin*, Cannon of that Church, printed *Lond.* 1627.

## Robert GOMERSAL.

A Gentleman that lived in the Reign of King *Charles* the First, and was the Eldest Son of an Esquire. He was born at *London*, and was sent by his Father to the University of *Oxon.* 1616. being then 14 Years of Age. He was enter'd at *Christ-Church*, and in a little time was chose Student of that Royal-Foundation. Here he took his Batchelors and Masters Degrees, and in the Year 1627. he went out Batchelor of Divinity. I know not what Preferment he got, tho' I believe he was Minister of a place call'd *Flower*, in *Northamptonshire*; but this is only Conjecture, from some of his Poems, dated from thence. However I am assur'd he died in the Year 1646.

He is accounted by some no mean Preacher, or Poet: but this I leave to the Judgment of those who will peruse the Works which he has publisht, and tho' *Divinity* ought to claim the preference, yet *Poetry* being my immediate Subject, I crave the Readers pardon that I give Account of his *Poetry* in the first place, and begin with his Play call'd

*Lodovick Sforza*, Duke of *Millain*, his Tragedy, printed 8<sup>o</sup> *Lond.* 1632. and dedicated to his most Worthy Friend, Mr. *Francis Hide*, Student of *Christ-Church*, and Junior Proctor of the University

versity in the Year 1627. I cannot satisfy the Readers whether ever this Play appear'd on any Stage: but I can inform him, that the Foundation of it may be read in *Guicciardine lib. 1, 2, &c. Philip de Commynes, Mezelay* in the Reign of *Charles* the VIII. of *France*.

Besides this Play he has writ several other Poems, which are printed with it, as particularly *The Levites Revenge* containing Poetical Meditations upon the 19, and 20. Chapters of *Judges*; and is dedicated to his Worthily Respected Friend, *Barten Holiday*, Arch-Deacon of *Oxford*. This Poem is highly Commended, by a Copy of Verses, written by a Gentleman of the *Middle-Temple*: but I shall leave this and his other Poems, to the Readers perusal and Judgment.

He has several Sermons in print, on the *I. Pet. Chap. 2. Verse 13, 14, 15, 16.* printed 4<sup>o</sup>. *Lond. 1663.*

## Francis GOULDSMITH, *Esq;*

I am able to recover no other Memoires of this Gentleman, than that he liv'd in the Reign of King *Charles* the Martyr; and oblig'd the World with the Translation of a Play out of *Latin*, call'd

*Sophompaneas*, or The History of *Joseph*, with Annotations, a Tragedy, printed 4<sup>o</sup> *Lond. 1640* and dedicated to the Right Honourable *Henry* Lord *Marquess* of *Dochester*. This Dramm was writ by the Admirable *Hugo Grotius* publisht by him at *Amsterdam* 1635. and de  
dica

authority, *Æschylus's Danaides, Euripi-*  
*is Alcestes, Jon, Helena, Iphigenia among*  
*Tauri*, and even *Vossius* his own Art of  
y: whether this Opinion be to be con-  
verted or no, I leave to the Criticks. Some  
e make it a Question, whether it be law-  
o make a Dramatick Poem of a Sacred Ar-  
ent: and I have heard some People of ten-  
onsciences, speak against this Play, and  
*It's Passion*, writ by the same Author. But  
nk the following Opinion of the Great  
u, (°) printed before this Play, may sa-  
them in this point. 'I am of Opinion  
s he) 'tis better to chuse another Argu-  
t, than Sacred. For it agrees not with  
Majesty of Sacred things to be made a  
and a Fable. It is also a Work of ve-  
dangerous Consequence, to mingle He-  
e Inventions with things sacred; because  
Poet adds uncertainties of his own, some-  
s falities; which is not only to play with  
/ things, but also to ingraft in Mens Minds  
ertain Opinions, and now and then false.  
se things have place especially, when we  
g in God, or *Christ* speaking, or treating  
he Mysteries of Religion. I will allow  
e where the History is taken out of the  
red Scriptures, but yet in the Nature of  
Argument is Civil. As if the Action be of

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In Addend. L. 2. Instit. Poetic.

‘*David,*

‘*David* flying from his Son *Absalon*; or of *Joseph* sold by his Brethren, advanced by *Pharaoh* to the Government of *Egypt*, and in that Dignity adored by, and made known unto his Brethren. Of which Argument is *Sophomneus*, made by the most Illustrious and Incomparable Man *Hugo Grotius*, Ambassador when he liv’d, of the most Gracious Queen and Kingdom of *Sweden*, to the most Christian King of *France*. Which Tragedy, I suppose, may be set for a Pattern to him that would handle an Argument from the Holy Scriptures.

I shall say nothing of the Life of *Hugo Grotius*; only that he was an Honour to *Delph*, where he was born in the Year 1583. and will be famous to Posterity, in regard of those many Excellent Pieces that he has published. In some of his Writings he had defended *Arminianism*, for which he suffer’d Imprisonment in the Castle of *Louwerstein*, in the Year 1618. (at which time his Associate *Barneveldt* lost his Head on the same Account): afterwards he escaped out of Prison, by means of *Maria Reigersberg* his Wife, and fled into *Flanders*; and thence into *France*, where he was kindly receiv’d by *Louis* the XIII. He died at *Rostock* in *Mecklenburg*, Sept. the first 1645. His Life is writ at large by *Melchior Adamus*, in *Latin*; and in *English* by *C. B.* and printed 8° *Lond.* 1652.

As to our Author, and his Translation, (which is in Heroick Verse) I find it extreamly commended by the Verses of four of his Friends: and I doubt not but the candid Reader will assent to their Judgments. For the Plot, the Author

thor has acquainted the Reader ( before the Play) ' That the History is recorded by *Moses* ' in *Genesis*, 44 and 45 Chapters, with the Contexts there adjoyning; *Psal.* 105. *Acts* 7. By *Philo*, in the *Life of Josephus*: By *Josephus*, in the 2<sup>d</sup>. Book of the *Jewish Antiquities*; and partly by *Justin*, out of *Trogus Pompeius*, the 36. Book. It is extant also in *Astapanus*, out of *Alexander Polybistor*, and in *Demetrius*: the places you may see in *Eusebius* his *Preparation to the Gospel*.

## Alexander GREEN.

A Gentleman that liv'd in the Reign of King *Charles* the Second; who presently after the Restoration published a Play, call'd *The Politician cheated*, a Comedy, printed 4<sup>o</sup> *Lond.* 1663. I know not whether ever this Play appear'd on the Stage, or no; nor can I recover any thing else of this Author's Writing.

## Robert GREEN.

This Author lived in the Reign of Queen *Elizabeth*, and was a Master of Arts of *Cambridge*: As to any further Account of him, I can meet with none, except what I am forc'd to borrow from Mr. *Winstanley*. But the truth is I dare not trust too much to him, knowing how subject he is to take things upon Report, as I find, particularly in the Innumeration he makes of this Author's Plays: However, for once I will venture to transcribe the following passage upon his Authority; who tells us,



That the Person we here treat of was married to a Deserving Gentlewoman, whom he ungratefully forsook, living above himself; and therefore was forc'd to make his *Pen* a slave to his *Purse*, to supply his Extravagancies: notwithstanding which he was reduc'd to extreme poverty towards the latter end of his Life; which through God's Mercy, led him to a sight of his former Follies, and to a Repentance of his evil Course of Life: especially his Unkindness and Disloyalty to his Virtuous *Partner*: which occasion'd a Letter, (published by Mr. *Winstanley*) which was directed to her by our *Penitent*, and found after his Death: which Epistle in my Opinion very much resembles the Stile of Dr. *Reynolds* in his *God's Revenge against Murther*. As to that *Distich* said by Mr. *Winstanley* to be writ on our Author, I have shew'd his mistake in the Account.

This Author has writ several Pieces, but especially one Play, (the occasion of his mention in this place) whose Title is,

*The Honourable History of Fryar Bacon, and Fryar Bungy*; play'd by the Prince *Palatine's* Servants, and printed *Lond.* — I know not whence the Author borrow'd his Plot; but this Famous *Fryar Minor*, liv'd in the Reign of King *Henry* the Third, and died in the Reign of *Edward* the First, in the Year 1284. Consult *Bale, Script. Illustr. Majoris Britanniae Catalogus Pitseus. Relationes Historicae. Wood. Antiq. Oxon. Dr. Plot Hist. Oxford, &c.*

Mr. *Philips*, (<sup>d</sup>) and Mr. *Winstanley* (<sup>c</sup>) say,

(<sup>d</sup>, pag. 61. (<sup>c</sup>) pag. 74.

That

he was an Associate with Dr. Lodge in  
ing several Comedies; namely, *The Lovers  
Lovers*; *Lady Alimony*; *Liberality and Pri-  
ty*; and a Masque called *Lamentable*. But  
which he wrote alone, the Comedies of  
*Bacon*, and *Fair Exchange*. But in this  
tion they are extremely out; for he joyn'd  
Dr. Lodge but in one Play, call'd *A Looking-  
for London*; of which hereafter: and as  
others (most of which I have by me) they  
Anonymous Plays.

In his other Pieces, I have never seen but  
*The Ruy for an Upstart Courtier*; and *Deceit  
Favonia*; tho' Mr. Winstanley reckons up  
others, as *Epithetia Censure to Philan-  
thropy Love*; *Philomela*, *The Lady Fish-  
er's Nightingale*; *Green's seven to late*, (first  
second part; *Green's Arcadia*; *Green's Fare-  
to Folly*; *Green's Groat-worth of Wit*, &c.

## H.

**William HABINGTON,** *Esq.*

Gentleman that liv'd in the Time of the  
late Civil Wars; and fighting *Bellona*,  
himself up entirely to the *Muses*. He was  
lly famous for History, and Poetry, of which  
*Edward the Fourth*, and *Castara*, are suffi-  
Testimonies. Mr. Kirman (who was very  
wing in Plays, ) has ascribed a Dramatick  
e to him, which gives us occasion to speak  
in; 'tis call'd,

*Queen of Arragon*, a Tragi-comedy, acted at Court, and the *Black-Friars*; and printed fol. *Lond.* 1640. Tho' the Author's Name be not prefix'd to the Title-page, yet I have that confidence in Mr. *Kirkman's* Judgment as to believe this Play to be writ by him.

His other Poems are all printed together 8o. and go under the Title of *Castara*: they are divided into three parts, under a different Title suitable to their Subject. The first, which was writ when he was a Suitor to his Wife, is usher'd in, by a Character writ in Prose, of a Mistress: The second, being Copies writ to her after Marriage, by a Character of a Wife: After which is a Character of a Friend, before several Funeral Elegies. The third part consists of Divine Poems, some of which are Paraphrases on several Texts out of *Job* and the Book of *Psalms*: before which is the Portrait of a Holy Man. I know not when those Poems were first printed, but the last Edition which I have by me augmented and corrected, was printed 8o. *Lond.* 1640. and his Poetry is commended by his Friend and Kinsman, Mr. *John Talbot*.

I know nothing that he has writ in Prose, except his Chronicle of K. *Edward* the Fourth, printed fol. *Lond.* 1640. Of what esteem it is in the World, is well known to Historians.

## Peter HAUSTEAD.

A Gentleman that was born at *Oundle*, a Market Town in *Northamptonshire*, and flourisht  
in

in the Reign of King *Charles* the First of Blessed Memory. He was after some Years sent to the University of *Cambridge*: where in *Queens Colledge* he took the Degree of Master of Arts. He challenges a Place in our Catalogue, on Account of his Play, call'd

*Rival Friends*, a Comedy, acted before the King and Queens Majesties, when out of their Princely Favour they were pleas'd to visit the University of *Cambridge*, upon the nineteenth day of *March* 1631. Cry'd down by Boys, Faction, Envy, and confident Ignorance, approv'd by the Judicious, and Expos'd to the publick Censure by the Author; printed 4<sup>o</sup> *Lond.* 1632. and dedicated by a Copy of Verses to the Right Hon<sup>ble</sup>, Right Reverend, Right Worshipful, or whatsoever he be, shall be, or whom he hereafter may call Patron. The Play is commended by a Copy of *Latin* Verses, and Two writ in *English*. The Prologue is a Dialogue betwixt *Venus*, *Thetis*, and *Phœbus*, sung by two Trebles, and a Base. *Venus* (being *Phosphorus* as well as *Vesper*) appearing at a window above, as risen, calling to *Sol*, who lay in *Thetis* Lap, at the East-side of the Stage, canopy'd with an Azure Curtain. Our Author seems to me to be much of the Humor of *Ben Johnson*, (whose greatest weakness was that he could not bear Censure;) and has so great a Value for *Ben's* Writings, that his Scene between *Love-all*, *Mungrel*, and *Hammershin*, Act 3. Sc. 7. is copy'd from that (in *Johnson's* Play called *The Silent Woman*,) between *True-wit*, *Daw*, and *La-fool*, Act. 4. Sc. 5.

I know not whether our Author were in Orders

ders when he writ this Play; but I know there are Eleven Sermons in print, under his Name, published 4<sup>o</sup> *Lond.* 1646.

## Richard HEAD.

This Author liv'd in the Reigns of King *Charles* the First and Second. He was born in *Ireland*, of *English* Parents, being the Son of a Clergy-man, who was murther'd in the deplorable Massacre of *Ireland*; in the beginning of the Rebellion, which broke out there on the 2<sup>d</sup> day of *October* 1641. He was educated for some small time in the University of *Oxford*; and afterwards exchange'd his Study for a *Book-sellers Shop*. I remember him a Bookseller, and Partner with *Kirkman*, ( if I mistake not ) in the *Alley* that fronts the North-gate of *Pauls*, call'd *Cannon-Alley*. He was a Man extreamly given to pleasure, and yet of excellent Natural Parts, had they been improv'd by Virtue, or fix'd by Solidity. He writ a Play call'd

*Hic & ubique*, or *The Humours of Dublin*, a Comedy acted privately with good Applause; printed in quarto *Lond.* 1663. and dedicated to the Illustrious *Charles*, Duke of *Monmouth* and *Orkney*.

He has writ several other Pieces, of different Subjects tho' all of them trivial, and which betray'd his Conversation; as *The first part of the English Rogue*; *Venus Cabinet unlock'd*; *The Art of Wheedling*; *The Floating Island*, or *A Voyage from Lambethania to Ram-allia*; *A Discovery of O Brasil*; *Jackson's Recantation*; *The Red-sea*; and

And some Pieces against Dr. *Wild*; all which I have borrow'd from Mr. *Winstanley*, and shall be ready to return him Interest for it, in the next Edition of his Book, if he pleases to command me.

Our Author (according to Mr. *Winstanley*) was cast away at Sea, in his passage to the Isle *Wight*.

## William HEMMINGS.

A Gentleman that liv'd in the Reign of King *Charles* the First, and was Master of Arts at the University of *Oxford*: tho' I cannot inform my self of what Colledge. He writ two Tragedies, which in his time were in great esteem; and one of them has appear'd on the Stage, since the Restitution of his late Majesty and the Muses, with Approbation. It is call'd

*Fatal Contract*, a Tragedy acted with good applause, by Her Majesties Servants; and printed, quarto *Lond.* 1653. This Play was published after the Author's Death, having pass'd into many Hands, as a Curiosity of Wit and Language; (c) and was dedicated to the Right Honourable *James Compton* Earl of *Northampton*, and to *Isabella* his Virtuous Countess. It was reviv'd not many Years since under the Title of *Love and Revenge*, with some Alterations: the Old Play being out of print, it was about three Years ago reprinted as a New Play, under the Title of *The Eunuch*. For the Plot

(c) Epistle Dedic.

'tis founded on the *French Chronicle*, in the Reigns of *Chilperic* the First, and *Clotaire* the Second: Consult *Gregoire de Tours*, Lib. 4, 5. &c. *Aimoin*, *Fredegaire*, *Sigebert*, *Fortunat*, *Valois*, *De Serres*, *Mexeray*, &c.

*Jews Tragedy*, or their fatal and final Overthrow by *Vespasian*, and *Titus* his Son, agreeable to the Authentick and Famous History of *Josephus*; printed 4<sup>o</sup>. *Lond.* 1662. This Play was not published till some Years after the Author's Death. For the History consult *Josephus* Lib. 6, 7.

## Jasper HEYWOOD.

This Author was Son to *John Heywood*, the Famous Epigramatist, (of which by and by) and was bred in his younger Years at *Merton Colledge*, and afterwards was a Member of *All-Souls Colledge* in *Oxford*. In some few Years, he changed the University for *S. Omers*; where he became a fierce Bigotted *Jesuite*, and was the first *Jesuite* that set foot in *England*. Dr. *Fuller* sa, s, (1) He was executed in the Reign of Queen *Elizabeth*: but Sir *Richard Baker* tells us, (2) 'That he was one of the Chief of 'those seventy Priests that were taken in the 'Year 1585. and when some of them were condemn'd, and the rest in danger of the Law, 'that Gracious Queen caus'd them all to be 'Ship'd away, and sent out of *England*.

During his Residence in the University, he imploy'd part of his time, in translating three

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(1) *Worthies London*, p. 222. (2) *Q. Eliz.* p. 364.

of *Seneca's* Tragedies, of which we shall give an Account: But first with the Readers permission, since an handsome Opportunity offers it self, we will present you with an Abridgment of the Life of this our *Poetical-Stoick*.

*Lucius Annaeus Seneca* was born at *Cordoba*, in *Spain*, a little before the Death of *Augustus Caesar*. He bore his Father's Name, which Conformity has misled some Authors, causing them to ascribe to the Son, the *Declamations* collected by the Father. He gave himself to the Study of *Philosophy* and *Rhetorick*; and in the beginning of *Caligula's* Reign, he signaliz'd himself by a Cause which he pleaded in the Senate, under the protection of *Cneus Domitius*. But finding that Emperor, aiming at the Universal Monarchy of Eloquence, he pleaded no more in publick, for fear of giving Ombrage to this Ambitious Prince. He was banisht for two Years into the Isle of *Corfa*, upon suspicion of too much Familiarity with the Relict of his Patron *Domitius*. *Agripina* being married to *Claudius*, she repeal'd his Banishment, and gave him the Honourable Station of Tutor to her Son *Nero*, who she design'd for the Empire. He acquitted himself of this Employ with universal Applause; and the first five Years of *Nero's* Reign, sufficiently testify'd the Diligence and Prudence of the Tutor, and the pregnant Temper of the Royal Pupil: who so well put in practice the Instructions that were given him, that the beginning of his Reign might serve as a Model to the best of Princes: But when once *Poppæa* and *Tigellinus* became Ma-  
sters



sters of his Temper, they soon destroy'd that Noble Foundation of Virtue, that *Seneca* had taken so much pains to erect; and he gave himself up to those abominable Crimes, that render'd him the shame of Mankind. *Seneca's* Virtue was a continual Check to his Vices; this render'd his Company at first disagreeable to him, afterwards intolerable. This occasion'd him to hire *Cleonice*, *Seneca's* Freed-man, to poyson him; which either through the Repentance of the Domestick or the Distrust of *Seneca*, was prevented. *Nero* some time after, hearing that *Seneca* was privy to *Piso's* Conspiracy, and being impatient of his Death, laid hold of that Opportunity to destroy him. All the Return this ungrateful Pupil made him for the Care of his Education, was to allow him the choice of his Death; which he accepted from the Tyrant, and causing his Veins to be open'd, he died in the twelfth Year of *Nero's* Reign, *A. D.* 65.

I could willingly enlarge upon his Life, but since my Subject confines me to speak *obiter* only of forreign Poets, I hope the Reader will excuse me, and seek in *Tacitus*, *Suetonius*, and other *Roman* Historians for the further Satisfaction: or in *Justus Lipsius*, who has Pen'd his Life more at large; whilst I return to my Translator, and those three Plays made *English* by him, which are *Hercules Furens*, *Troas*, and *Thyestes*.

*Hercules Furens*, tho' not allow'd by some who are Criticks in Stile, to be writ by *Seneca*, is yet thought by most Learned Men to be

an Imitation of that Play of *Euripides*, which bears the same Name: and tho' in some things relating to Oeconomy and Contrivance, they differ, in others they agree; as has been observed by *Scaliger*, *Apud Euripidem Tragedia est haec affinis, & Argumento & Nomine: oeconomia, partim similis, partim dissimilis*. An Instance of this, is in the Scene between *Lycus* and *Amphitruo*, where *Seneca* has observ'd the Decorum of the Stage in the person of *Amphitruo*, better than *Euripides*; so that *Scaliger* sticks not to prefer the *Latin* to the *Greek* Poet, *In Decore personae Amphitrionis longè inferior Seneca, ut in multis aliis*.

As to the Version of our Author, tho' I cannot much commend it, yet I believe it may vye with the Translations of Mr. *Brisset*, and *Le Sieur Nouvelon*. If Mr. *Linage* has outdone him, 'tis because the One is writ in Prose, and so is left at liberty to express his Thoughts; the Other is fetter'd in Rhime, and has taken an ill Measure of Verse; Lines of fourteen Syllables sounding harsh to the Ears of those that are used to Heroick Poetry. I must do my Author this Justice to acquaint the whole World, That he endeavours to keep to *Seneca's* Sence; and likewise to imitate his Verse, changing his Measure as often as the Author; the *Chorus* of each Act being different from the Act it self, as the Reader may observe by comparing the *English* Copy with the *Latin* Original.

*Troas*, is a Tragedy which is extreamly commended by the Learned *Farnaby*, and the Judicious *Daniel Heinsius*; the former stiling it A  
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Divine Tragedy, in his Preface before Tragedies, *Divinam Tragœdiam Troadas, non Senecæ Philosopho adscribo*; the other ferring it before the *Troadas* of *Euripides* for the Language and Contrivance: But cially he says, It far exceeds it in the C so that those of *Seneca* are Divine in ref these of *Euripides*. *Etiam in Choris nost cit quos ex paucis Græcis verbis, & quæ s leguntur fecit alios & planè divinos*. I sh dispute whether this Tragedy be nam'd or *Troadas*, according to *Scaliger's* Opini whether it ought to be nam'd *Hecuba*, a *lerius Probus*, and some others believe; but these Niceties to the Decision of the Learned Criticks, whilst I proceed to g Account of our Authors Version.

In this Tragedy the Author has tak liberty of adding several things, and al others, as thinking the Play imperfect; ther left so by *Seneca*, or whether part o lost, he pretends not to decide. First, as Additions; he has at the end of the after the first Act, added threescore Ve his own Invention. In the beginning second Act, he has added a whole Scene, he Introduces the Spectre of *Achilles* from Hell, to require the Sacrifice of *Pol*. To the *Chorus* of this Act, he has addec *Stanzas*. Secondly, as to his Alteration stead of translating the *Chorus* of the this (which is wholly taken up with the Na Forreign Countries, the Translation of without Notes, he thought would be ti

to the *English* Reader; ) he has substituted in its stead, another *Chorus* of his own Invention. This Tragedy runs in Verses of fourteen Syllables, and for the most part his *Chorus* is writ in Verse of ten Syllables, which we call Heroick Verse. Whether his Translation excel, or be excell'd by those done by *Robert Garnier*, and the *Sieur de Sallibray*, I must leave to those who have read them to decide.

*Thyestes*, is a Tragedy in the Judgment of *Heinsius* not inferior to any of the other Dramatick Pieces writ by *Seneca*. Whether he made use of *Lucius Varius* or no, I must leave to the Inquiry of the Learned; whilst I Inform my Reader, That our Author translated this Play when he was Fellow of *All-Souls* Colledge in *Oxford*. This Tragedy, is writ in the same measure of Verse with the other; only the *Chorus* is writ in Alternate Rime. The Translator has added a Scene at the end of the fifth Act, spoken by *Thyestes* alone; in which he bewails his Misery, and implores Heaven's Vengeance on *Atreus*. These Plays are printed with the other seven in a Black Letter, in 4<sup>o</sup> *Lond.* 1581.

## John HEYWOOD.

This Ancient Writer flourish'd in the Reigns of K. *Edward* the Sixth, and Queen *Mary*; and liv'd at *North-mims* in *Hertfordshire*, near St. *Albans*, He was most familiar with Sr. *Thomas More*, whose Neighbour he was, and by whom I suppose he was introduc'd to the knowledge of Queen *Mary*; in whose Favour he grew exceed-

ceedingly: After her Death, he fled beyo  
Sea, on Account of his Religion, and Died  
Exile at *Mechlem*, *An. Dom.* 1556.

He was I believe One of the first Dramati  
Writers in our English Tongue, and publiſ  
Seven Pieces, which he calls Interludes: a  
which according to Mr. *Kirkman*, were pri  
ted with the first of our English Printing. No  
withstanding his suffering for Religion, he has  
much exploded the Vices of the *Ramish* Clerg  
as *Nic. de Clemangiis*. He ſays of his own Wri  
ings, 'That he applied Mirth more than Thri  
'made mad Plays, and did few good Works. (h)

Of all his Plays, I never ſaw but one, whi  
I have by me, in quarto; tho' I have been to  
that the reſt of his Plays are printed in fol.  
which in Order.

Four P's, a Merry Interlude, of a *Palmer*  
a *Pardoner*, a *Potycary*, and a *Pedler*; Imprin  
ed at *London* in *Fleet-street*, at the Sign of t  
*George*, by *Will. Middleton* in 4°. Take a Samp  
of his Stile, that you may judge of the reſt

Palmer;

*Nowe God be here, who kepeth this Place*  
*Now by my Faith, I crye you mercy*  
*Of Reason I muſt ſew for grace*  
*My Rewdneſs ſbeweth me no ſo homely*  
*Where of your pardon axt, and wonne*  
*I ſew you as Curteſy doth me binde*  
*To tell this which ſhall be begonne*  
*In order as may come beſt in mindy*  
*I am a Palmer as yee ſe, &c.*

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(h) 500. Epigrams, Numb. 100.

Play between *John* the Husband, and *Tib* his Wife.

Play between the *Pardoner*, the *Fryar*, the *Curate*, and Neighbour *Prat*.

Play of *Gentleness* and *Nobility*, 2 Parts.

Play of *Love*.

Play of the *Weather*.

Besides these Plays, he has written Three hundred *Epigrams* upon 300. *Proverbs*, printed in quarto *London*.

A Fourth hundred of *Epigrams*, printed in quarto *Lond.* 1598.

A Fifth hundred of *Epigrams*, printed in quarto *Lond.* 1598.

*Dr. Fuller* mentions a Book writ by our Author, (i) intituled *Monumenta Literaria*, which are said to be *Non tam labore condita, quam lepore condita*. The Author of *The Art of English Poetry*, speaking of several of our Old *English* Bards, says thus of this our Poet; (k) ‘*John Heywood*, who in King *Edward* the ‘Sixth’s time, for the Mirth and Quickness of ‘his Conceits, more than for any good Learn- ‘ing that was in him, came to be well benefy’d ‘by the King. That the Reader may judge of his *Epigrams*, to which certainly the fore-mentioned Writer alludes, I will transcribe one, writ by him on himself.

Of *Heywood*’s Fifth Hund. Numb. 100.

*Art thou Heywood, with thy mad Merry Wit?  
Tea, forsooth Master, that Name is even hit.*

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(i) *works* *London*, p. 221. (k) *Lib.* 1. p. 49.

*Art thou Heywood, that apply'st Mirth  
than Thrift?*

*Yes, Sir, I take merry Mirth, a Golden C  
Art thou Heywood, that hast made many  
Plays?*

*Yea, many Plays, few good Works in my 2  
Art thou Heywood, that hath made Men  
Tee, and will, if I be made merry among.*

*Art thou Heywood, that wouldst be made  
Yes, Sir, help me to it now, I beseech you.*

'Tis not unlikely that our Author may  
more Plays in Print, than we have menti  
but I am very confident that *The Pin  
Wakefield*, and *Philotas Scotch*, notwithstanding  
the Allegations of Mr. *Philips* and Mr.  
*Stanley*, are not of that number: the One  
written, as I suppose, at least printed, :  
Twenty, the Other more than Forty  
after his Death.

## Thomas HEYWOOD.

An Author that liv'd in the Time of C  
*Elizabeth*, and the Reign of King *James*  
First. Tho' he were but an Actor, as is  
felt by Mr. *Kirkman's* Testimony, and app  
from a Piece writ by him, call'd *The  
Vindication*; yet his Plays were in those  
accounted of the Second-Rate. He wa  
most Voluminous Writer that ever ha  
Dramatick Poetry in our Language; :  
know none but the Famous *Spaniard*,  
*de Vega*, that can vye with him; if at lea  
give Credit to his own Attestation, in the

face to One of his Plays ; (1) ' This *Tragi-comedy*  
 ' (as he says) being One reserv'd amongst two  
 ' Hundred and Twenty, in which I have had  
 ' either an entire Hand, or at the least a main  
 ' Finger. Of this Number we have, that I  
 know of, but Five and Twenty entire Plays re-  
 maining: the Reason of which the Author  
 gives us in the same Epistle. ' True it is, that  
 ' my Plays are not expos'd unto the world in  
 ' Volumes, to bear the Title of *Works*, (as o-  
 ' thers) one Reason is, That many of them by  
 ' shifting and change of Companies, have been  
 ' negligently lost, Others of them are still re-  
 ' tained in the Hands of some Actors, who  
 ' think it against their peculiar profit to have  
 ' them come in Print ; and a third, That it was  
 ' never any great Ambition in me to be Volu-  
 ' minously read.

These seem to me, to be more plausible Rea-  
 sons than what Mr. *Winstanley* gives for their  
 Miscarriage ; ' 'Tis said (m), that he not only  
 ' acted himself almost every day, but also wrote  
 ' each day a Sheet ; and that he might loose no  
 ' time, many of his Plays were compos'd in the  
 ' Tavern, on the back-side of Tavern Bills ;  
 ' which may be the occasion that so many of  
 ' them be lost. Certainly the Tavern Bills were  
 very large, or Mr. *Winstanley* must think his  
 Readers Credulity of the same extent with his  
 own ; who would subscribe to the belief of so  
 ridiculous a Story. This Report Mr. *Winstan-*  
*ley* partly borrows from Mr. *Kirkman's* Adver-  
 tisement at the End of his Catalogue, and as

(1) *English Traveller*. (m) *Lives of the Poets*, p. 96.



Stories lose nothing in the carriage, Mr. *Winstanley* had added the Contrivance of making use of Tavern Bills to save Paper. But the many of these Plays being written loosely in Taverns as Mr. *Kirkman* observes, might occasion their being so mean; yet it did not in probability much contribute to their loss, as Mr. *Winstanley* would have it.

To do our Author justice, I cannot allow that his Plays are so mean as Mr. *Kirkman* has represented them: for he was a general Scholar and an indifferent Linguist, as his several Translations from *Lucian, Erasmus, Textor, Beza, Buchanan*, and other Latine and Italian Authors sufficiently manifest. Nay, further in several of his Plays he has borrow'd many Ornaments from the Ancients; as more particularly in his Plays call'd *The Ages*, he has interspers'd several Things, borrow'd from *Homer, Virgil, Ovid, Seneca, Plautus, &c.* which extremely set them off. What Opinion the Wits of the last Age had of him may appear from the following Verses, extracted from a Copy of the Poets of those Times: viz.

*The squibbing Middleton, and Heywood Sage  
Th' Apologetick Atlas of the Stage;  
Well of the Golden Age, he could entreat,  
But little of the Mettal, he could get;  
Threescore sweet Babes he fashion'd at a Lump  
For he was Christen'd in Parnassus Pump;  
The Muses Gossip to Aurora's Bed,  
And ever since that time his Face was Red.*

I shall now give the Reader an Account of the  
Plays

says our Author has written; but craves his leave to begin first with those, which are usually stiled *The Ages*, because they are generally sold together, and depend upon each other: and on another score they deserve the Preference, as being accounted by most the Flower of his Plays. I shall rank them in the same manner, as *Ovid* has describ'd them in his Divine Work, the *Metamorphosis*.

*Golden Age*, or *The Lives of Jupiter and Saturn*, with the Deifying of the Heavly Gods; a History sundry times acted at the *Red Bull*, by the Queens Majesties Servants, and printed in *London*. 1611. This Play the Author stiles, (\*) 'The Eldest Brother of three *Ages*, that have adventur'd the Stage, but the only yet, that hath been judg'd to the Press. The Author in this Play, and the Two following introduces *Homer* as the Expofitor of each *Dumb Show*, in imitation, as I suppose, of *Shakespear's* practice in *Pericles Prince of Tyre*, where *Gower* is suppos'd to do the same piece of Service to the Audience. I shall leave it to the Learned Readers Judgment how far our Poet has follow'd the Writers of Poetical History: whilst I refer my English Readers to *Ross's Mithras Poeticus*; and to *Galtruchius's* Poetical History for satisfaction: or, if they please, to the Historical Dictionaries of *Gouldman*, *Lithgow*, &c.

*Silver Age*, a History including the Love of *Jupiter* to *Alcmene*; the Birth of *Hercules*; and the Rape of *Proserpina*: concluding with the

(\*) Epistle to the Reader.

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Arraignment of the Moon; printed 4<sup>o</sup> Lond. 1613. The Author in this Epistle acquaints Reader, 'That tho' I began with Gold, I follow with *Silver*, proceed with *Brass*, and purpose by God's Grace to end with *Iron*. 'He hopes the declining Titles shall no whit diminish the Reputation of the Works: but rather trusts, that as those Mettals decrease in value, so *à contrario*, their Books shall increase in substance, weight, and estimation. Our Author in this Play has borrow'd several Passages from the Ancients: as the Intrigue of *Jupiter* and *Alcmena*, is translated from the *Amphitruo* of *Plautus*. The Rape of *Proserpine* is borrow'd from *Ovid's Metamorphoses* lib. 3, with other places too many to repeat.

*Brazen Age*, a History; the First Act containing the Death of the *Centaur Nessus*; the Second, the Tragedy of *Meleager*; the Third, the Tragedy of *Jason* and *Medea*; the Fourth, *Vulcan's Net*; the Fifth, the Labours and Death of *Hercules*: printed 4<sup>o</sup> Lond. 1613. All the Stories are to be found in *Ovid's Metamorphoses*. For the Story of *Nessus* see Lib. 9. Fab. 2. Of *Meleager*, Lib. 8. Fab. 4. Of *Jason*, Lib. 7. Fab. 5. Of *Vulcan's Net*, Lib. 4. Fab. 5. Of *Hercules*, Lib. 9. Fab. 3.

*Iron Age*, the first part, an History containing the Rape of *Hellen*; the Siege of *Troy*; the Combat between *Hector* and *Ajax*; *Hector* and *Troilus* slain by *Achilles*; *Achilles* slain by *Paris*; *Ajax* and *Ulysses* contend for the Armour of *Achilles*; the Death of *Ajax* &c. printed 4<sup>o</sup> Lond. 1632. and dedicated to his Wor-  
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My and Most Respected Friend, Mr. Thomas Hammond of Gray's Inn Esquire. The Author of this Epistle acquaints the Reader, 'That this *Iron Age*, beginneth where the other left, holding on in a plain and direct course from the second Rape of *Hellen*, not only to the utter ruine and devaluation of *Troy*; but it, with the second part, stretcheth to the Deaths of *Hellen*, and all those Kings of *Greece*, who were the undertakers of that Ten years bloody and fatal Siege. Lastly, he desires the Reader to take notice, 'That these were the Plays often (and not with the least applause,) publickly acted by two Companies, upon One Stage at once, and have at sundry times thronged three several Theatres, with numerous and mighty Auditories. The Author has borrow'd in many places of this Play, as the Reader may see by comparing the Contention between *Ajax* and *Ulysses* with *Ovid's Metamorphosis*, Lib. 13. and other the like, too numerous to particularise. For the main Plot consult *Homer*, *Virgil*, *Dares Phrygius*, &c. for the Episodes, *Ovid's Epistles*, *Metamorphosis*, *Lucian's Dialogues*, &c.

*Iron Age*, the second part, a History containing the Death of *Penthesilea*, *Paris*, *Priam*, and *Hecuba*: The burning of *Troy*: The Deaths of *Agamemnon*, *Menelaus*, *Clitemnestra*, *Hellena*, *Orestes*, *Egistus*, *Pylades*, King *Diomed*, *Pyrbus*, *Cebus*, *Synon*, *Thersites*, printed 4<sup>o</sup> Lond. 1632. and dedicated to his Worthy and much Respected Friend, Mr. Thomas Manning Esquire. For the Plot consult the foremention'd Authors.

Mr. *Heywood* design'd a new Edition of these *Ages* together, 'And to illustrate (as 'says (o) the whole Work, with an Explai 'tion of the difficulties, and an Historical Co 'ment upon every hard Name, which mig 'appear obscure and intricate to such as we 'not frequent in Poetry: but this design of h I know not for what reason was laid aside.

Having given the Reader a full, if not tedious Account of these Plays, I hasten to spe of the rest in our accustom'd order as follows.

*Challenge for Beauty*, a Tragi-comedy, fi dry times acted by the Kings Majesties S vants at the *Black-fryars*, and at the *Globe* the Bank-side; printed 4<sup>o</sup> *Lond.* 1636.

*Dutchess of Suffolk her Life*; a History vers and sundry times acted with good A plaufe; printed 4<sup>o</sup> *Lond.* 1631. The Plot built on History, see the Story at large in *For Martyrology* in the Reign of Queen *Mary*, 1 *Dom.* 1558. in the Story of Lady *Katherine Dutchess of Suffolk*. See besides *Clark's M tyrology*, Chap. 11. pag. 521.

*Edward the Fourth*, a History in Two Pa printed 4<sup>o</sup> *Lond.* 16----. The Foundation this Play is built upon Chronicle. See the S ry of this King writ by *Polydore Virgil*, 1 *Cbesne*, *Speed*, &c.

*English Traveller*, a Tragi-comedy publicl acted at the *Cock-pit* in *Drury-lane*, by her M jesties Servants; printed 4<sup>o</sup> *Lond.* 1633. : dedicated to the Right Worshipful Sir *He Appleton*, Knight Baronet. The Plot and L

(o) Epistle to the Reader.

Story of young *Lyonel* and *Reignald*, is stoln from *Plautus's Mostellaria*. The Story of old *Wincote* and his Wife, *Geraldine*, and *Dalavil*, the Author affirms to be true in his *History of Women*; where 'tis related at large lib. 4. pag. 269. 8<sup>o</sup> Edition.

*Fair Maid of the Exchange*, a Comedy, together with the merry Humours, and pleasant Passages of the Cripple of *Fanchurch*, furnisht with variety of delectable Mirth: printed 4<sup>o</sup>. Lond. 1637. The Parts are so cast by the Author, that tho' there are Twenty Actors, Eleven may easily act this Comedy: tho' in my opinion it is not worth reviving. Nay further, I question notwithstanding Mr. *Kirkman* has ascrib'd it to our Author, whether it be his, since his Name is not prefixt, neither does the Stile, or Oeconomy resemble the rest of his Labours.

*Fair Maid of the West*, or *A Girl worth Gold*, a Tragi-comedy the First Part: lately acted before the King and Queen, with approved liking, by the Queens Majesties Comedians; printed 4<sup>o</sup> Lond. 1631. and dedicated to his much Worthy, and his most Respected *John Osborn* Esquire, Counsellor at Law, in the Noble Society of *Gray's-Inn*.

Our Author in the Epistle both to this Play, and *The English Traveller*, pleads Modesty, in not exposing his Plays to the publick view of the World, in numerous Sheets and a large Volume, under the Title of *Works*, as others: By which he would seem tacitly to arraign some of his Cotemporaries for Ostentation, and

want of Modesty. I am apt to believe, that our Author levell'd his Accusation at *Ben Johnson*: since no other Poet that I know of, in those day, gave his Plays, the pompous Title of *Works*; of which Sir *John Suckling* has taken notice in his *Sessions of the Poets*.

*The first that broke silence was good Old Ben,  
Prepar'd before with Canary Wine; [Bays  
And he told them plainly that he deserv'd to  
For his were call'd Works, where others were  
but Plays.*

This puts me in mind of a Distick directed by some Poet of that Age, to *Ben Johnson*;

*Pray, tell me Ben, where does the myst'ry lurk  
What others call a Play, you call a Work.*

Which was thus answer'd by a Friend of his;

*The Author's Friend thus for the Author say's.  
Ben's Plays are Works, when others Works are  
Plays.*

*Fair Maid of the West, or A Girl worth Gold* the second Part; acted before the King and Queen, with approved Liking, by the Queen Majesties Comedians: printed 4<sup>o</sup> *Lond.* 1631. and dedicated to the true Favourer of the *Muse*, and all good Arts, *Thomas Hammond, Esq;* at *Grays-Inn*. These Plays (as our Author acquaints his Patron) (p) 'Not only past the Censure of the *Plebe*, and *Gentry*, but of the *Patricians* and *Pretextatae*; as also of our *Royal Augustus*, and *Livia*. I know not where our

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(p) Epistle Dedicatory.

Poet met with this Story, but as Poets usually take the Foundation of a Play, from a History, or a Romance; so these two Plays have serv'd for the Subject of a Romance, which on this Model was writ by *John Dancer*, above-mentioned, to whom I refer you (q).

*Fortune by Land and Sea*, a Tragi-comedy, acted with great applause, by the Queen's Servants; written by our Author, and the Well-Esteem'd *William Rowly*; but not printed till after their Decease, 4<sup>o</sup> *Lond.* 1655.

*Four Prentices of London*, with the Conquest of *Jerusalem*; a History divers times acted at the *Red-Bull*, by the Queens Majesties Servants with good applause; printed 4<sup>o</sup> *Lond.* 1635. and dedicated to the Honest High-Spirited Prentices, the Readers. This Play was written (as the Author says) in his Infancy of Judgment, in this kind of Poetry, and his first Practice; and that as Plays were then, some sixteen Years before its Publication, it was in the Fashion. This Play is founded on the Exploits of the Famous *Godfrey of Bulloign*, who took *Jerusalem* from the Infidels the 15. of *July A. D.* 1099. For the Story, see *Tasso's Il Gofredo*, *Dr. Fuller's Holy War*. The late History of the *Croisades*, &c.

*If you know not me, you know no Body*; or *The Troubles of Queen Elizabeth*: a History in two Parts, printed 4<sup>o</sup> *Lond.* 1623. This Play was printed without the Author's Knowledge or Consent, and that so corruptly, (it not being divided into Acts) that at the Reviving of it

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(q) Pag. 100.



at the *Cock-pit*, after having been acted for the space of one and twenty Years, he writ a Prologue (¹), which particularly inveigh'd against this Imperfect Copy, as will appear by the following Lines.

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'Twas ill nurst,  
 And yet receiv'd as well perform'd at first,  
 Grac'd, and frequented for the Cradle-Age  
 Did throng the Seats, the Boxes, and the Stage,  
 So much ; that some by Stenography drew  
 The Plot, put it in print ; (scarce one word true :)  
 And in that lameness it has limpt so long ;  
 The Author now to vindicate that wrong,  
 Hath took the pains, upright upon it's feet  
 To teach it walk ; so please you sit, and see't.

For the Plot, see the Writers of the Life of *Q. Elizabeth* ; as *Cambden*, *Speed*, *Du Chesne*, &c. And our Author had so great a Veneration for that Heroick Princess, that he writ a little Historical Piece, call'd *England's Elizabeth*, printed 8o *Lond.* 1631.

*Lancashire Witches*, a well receiv'd Comedy, acted at the *Globe* on the Bank-side, by the Kings Majesties Actors ; written by our Author, and the Ingenious *Rich. Brome*, and printed 4o. *Lond.* 16---. I have read in my younger Days (if I mistake not) the Foundation of this Play, in an old *English Quarto* ; but as to that part of the Plot, where *Whetstone* revenges himself by his Aunt's means, on *Arthur*, *Shakstone*, and *Bantam*, for calling him Bastard, Act 4. Sc. the last ; 'tis founded on the Story of *John*

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(¹) Printed in his Dialogues and Dramas, p. 241.

*scens of Holbetstad*, a place in *High Germany*, who was a known Bastard, and a Magician.

Our Author has related this Story in his *Hierarchy of Angels*, Lib. 8. pag. 96.

*ves Mistris*, or *The Queen's Masque*; three acted before their Majesties, within the space of eight Days; in the presence of sundry sign Embassadors. Publickly acted by the King's Comedians, at the *Phoenix* in *Drury-Lane*.

The Second Impression corrected by the Author, printed 4<sup>o</sup> *Lond.* 1640. and dedicated to the Right Honourable *Edward Earl of Arundel*. The Play is founded on *Apuleius's* *Ass*: a kind of Romance in *Latin*; and first published by *W. Addington*, 4<sup>o</sup> *Lond.* 1634.

*Maidenhead well lost*, a pleasant Comedy, first acted in *Drury-Lane*, with much applause by her Majesties Servants, printed 4<sup>o</sup>. 1634.

*ope of Lucrece*, a true *Roman Tragedy*, with several Songs in their appointed places, *Valerius* the merry Lord among the *Romans*. The Copy revis'd, and sundry Songs omitted, now inserted in their right places; acted by her Majesties Servants at the *Bull*, printed 4<sup>o</sup> *Lond.* 1638. For the Plot, see *Dec.* 1. C. 58. *Florus* Lib. 1. C. 7. *Val.* Lib. 6. C. 11. Ex. 1.

*bert Earl of Huntington's Downfall*, afterwards call'd *Robin Hood*, of *Merry Sherwood*; his Love to Chaste *Matilda*, the Lord *Water's* Daughter, afterwards his Fair *Marian*: acted by the Right Honourable the

the Earl of *Nottingham*, the Lord High Admiral of *England* his Servants, and printed 4<sup>o</sup>. *Lond.* 1601.

*Robert Earl of Huntington's Death*, otherwise call'd *Robin Hood of Merry Sherwoode*; with the Lamentable Tragedy of Chaste *Matilda*, his Fair Maid *Marian*, poyson'd at *Dunmow* by the King; and printed 4<sup>o</sup>. *Lond.* 1601. Both these Plays are printed in Black-Letter, but neither of them are divided into Acts. The first part is introduc'd by *John Shelton*, Poet Laureat to King *Henry* the Eighth; and the the second, by Fryar *Tuck*. For the Plot, see our *English* Chronicles in the Reign of King *Richard* the First, as *Du Chesne*, *Speed*, *Baker*, &c. See besides *Fullers Worthies* in the Account of *Nottinghamshire*, p. 315. *Drayton's Polyolbion*, Song 26.

*Royal King, and Loyal Subject*; a Tragi-comedy, acted with great applause by the Queens Majesties Servants, and printed 4<sup>o</sup>. *Lond.* 1637. The Plot of this Play, extreamly resembles that of *Fletcher's Loyal Subject*.

*Wise-Woman of Hogsden*, a Comedy fundry times acted with good applause, printed quarto *Lond.* 1638. This Play is commended by a Copy of Verses, printed at the End, writ by his Friend Mr. *Samuel King*.

*Woman kill'd with Kindness*, a Comedy oftentimes acted by the Queens Majesties Servants; and printed quarto *Lond.* 1617.

These are all the Plays that our Author has extant, except we will reckon his Dialogues, under the Species of Dramatick Poetry; such

*to; Apollo and Daphne; Amphrife, Shepherdes; &c.* all which with several Translations above-mention'd the Reader may peruse in a Book intituled, *Plebeian Dialogues and Drammas, collected out of Lucian, Erasmus, Textor, Ovid, &c.* printed *Mayo Lond. 1637.*

There may be another Reason added to those already mention'd; why no more of our Author's Plays have been published, which he himself gives us in his Epistle to *The Rape of Lucrece*; 'That he used to sell his Copy to the Players, and therefore suppos'd he had no further right to print them, without their Consent; which is the Reason that so few are in print; and that some of these Plays that are so, have been copy'd by the Ear, and printed incorrect without his Knowledge.

As to his other Pieces, he has publisht several in Verse and Prose. In the former he has written a Poem, called *The Hierarchy of the Blessed Angels*, with Notes, printed fol. *Lond. 1639.* In reading over this Book, I find our Author informing the World, (1) 'That he intended to commit to the publick View, the Lives of the Poets, Forreign and Modern, from the first before *Homer*; to the *Novissimi* and last, of what Nation or Language soever; so far as any History, or Chronology would give him warrant. But this Work, notwithstanding our Author's Intention, I presume was never compleated, or at least publisht.

His chief Pieces in Prose are, *An Apology for*

(1) Notes on Lib. 5. p. 245.

*Actors*, printed 4°. *Lond.* 1612., which was highly commended by several Copies of Verses, written in *Greek, Latin, and English*. This piece was answer'd, or rather rail'd against by One J. G. in a Pamphlet call'd, *A Refutation of the Apology for Actors*; printed 4°. *Lond.* 1615. Whether Mr. Prynne's Piece call'd *Histrionastix*, printed 4°. *Lond.* 1633. were particularly level'd against this Book, I cannot positively determine: but I think Sir *Richard Baker*, who answer'd it, (in a little Piece call'd *The Theatre vindicated*, printed 8°. *Lond.*) has sufficiently made out the Character he gives of it, (1). That all his Book is but a Bundle of *Scolding Invektives*, and *Railing*, instead of *Reasoning*. He has writ besides, *The Life and Troubles of Queen Elizabeth*, from her Cradle to her Crown, printed 8°. *Lond.* 1631. The Exemplary Lives and Acts of Nine Women Worthies; three *Jews*, three *Gentiles*, and three *Christians*; printed 4°. 1640. The General History of Women of the most Holy, and Profane, the most Famous, and Infamous in all Ages; printed 8°. *Lond.* 1657.

The usual Motto which he prefix'd to most of his Works, and which shew'd the chief design of his Writing, was this of *Horace*,

*Aut prodesse solent, aut delectare. —*

## Barten HOLLYDAY.

A Gentleman that flourish'd in the Reigns of King *Charles* the First and Second. He was

born about the latter End of Queen *Elizabeth's* Reign, in *Oxford*, in the Parish of *All-Saints*. He was enter'd young at *Christ-Church*, in the time of Dr. *Ravis*, his Relation and Patron, by whom he was chose Student; and having taken his Degrees of Batchelor and Master of Arts, he at length became Arch-Deacon of *Oxfordshire*. He died soon after the King's Return, at *Eisly*, the Corps of his Arch-Deaconry, (near *Oxford*) in the Year 1661. and was buried in *Christ-Church*; having left behind him the Character of a general Scholar, a good Preacher, a skilful Philosopher, and an excellent Poet. As a proof of this, I must refer my Reader to his Works in general, it being my province at present only to enumerate his Writings, and make remarks on nothing, but what he has published in Dramatick Poetry; which is a Play call'd.

*TRINOTAMIA*, or *The Marriages of the Arts*, a Comedy, acted by the Students of *Christ-Church* in *Oxford*, before the University, at *Shrove-tide*; printed 4<sup>o</sup>. *London*. 1630. The Author has sufficiently shew'd his Learning in the Contexture of this Comedy, and has introduc'd several things from the Ancients; particularly two Odes from *Anacreon*, viz. Act 2. Sc. 2. Act 3. Sc. the last. He has shew'd how well he was able to imitate another Author, by this Play; as the Reader may see, by comparing the Challenge of *Logicus*, to *Poeta*, Act 2. Sc. 2. with that of *Dametas* to *Clinias*, drawn by the Pen of the Admirable Sir *Philip Sidney*.

He has several other Pieces of Poetry, which  
the

tho' Translations, have gain'd him a considerable Reputation, as the Translation of the Satyrs of *Juvenal*, and *Persius*; Illustrated with Notes and Sculptures, printed Fol. *Oxon.* 1673. His Version of the Odes of *Horace*, mention'd by Mr. *Wood*, (\*) to have been printed *Lond.* 1652. He has likewise publisht several Sermons, as Three Sermons preach'd at *Oxford*, and two Sermons at *St. Pauls-Cross*, printed 1626. A Sermon of the Nature of Faith, printed 4<sup>o</sup>. *Lond.* 1654. Motives to a godly Life, printed 4<sup>o</sup>. *Oxon.* 1657. In *Latin*, he has printed two Pieces, viz. *Philosophiæ Politico-barbaræ Specimen, de Animâ.* 4<sup>o</sup>. *Oxon.* 1635. *Orbis terrarum Inspectio, lib. 10.* *Oxon.* 1661.

## Charles Hool.

A Gentleman living in the Reigns of King *Charles* the First and Second, and possibly still in Being. He was born at *Wakefield* in *Yorkshire*; and at eighteen Years of Age, came up to the University of *Oxford*, and was enter'd of *Lincoln* Colledge. After having taken his Degree of Master of Arts, he withdrew into his own Countrey, where he took upon him the Profession of a School Master: he taught in several places, particularly at *Rotberam*, (a Market-Town in the West Riding in *Yorkshire*; ) and afterwards, being sent for up to *London* by several Eminent Citizens, he taught School in *Red-Cross-street*, near *Alders-gate* Parish; and afterwards remov'd to *Arundel-Buildings*, not

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(u) *Antiq. Lib.* 2. p. 279.

far from the *Royal-Exchange*. At the King's Return, he left the City, and remov'd into *Wales*; where possibly he still follows that useful Profession. He has been very laborious, not only in Instructing Youth, but also in publishing many Books to their Advancement. One of which, is the Subject of his being mention'd in our Catalogue; *viz.*

Six Comedies of that Excellent Poet *Publius Terentius*, an *African* of *Carthage*, in *English* and *Latin*; for the use of Young Scholars, that they may the more readily obtain the purity of the *Latin* Tongue, for common Discourse; printed 8°. 1676. This Translation was undertaken by our Author, at the Request of the Company of *Stationers*, for whom it was printed; and was castrated in some places; as in particular, see *Eunuchus* Act 3. Sc. 4, 5. to spare the Modesty of the Youth under his Tuition. Those who would know more of *Terence*, and his Works, let them turn back to *Richard Bernard*.

The rest of his Works consist chiefly in Translations of Books for the use of young scholars, as *Corderius*, *Cato*, *Aesop's Fables*, *Commenii Orbis pictus*, &c. To which I may add his Edition of the *Greek Testament*, in which the Young *Grecian* will find all the Themes of *Greek* Words (according to *Passor's Lexicon*) plac'd in the Margin. He has published besides, *An Entrance to the Latin Tongue*, octavo *Lond.* 1659. *An Explanation of the Ascendence*, octavo *Lond.* 1683. with other Books of the like Nature.



## Edward HOWARD, Esq;

A Gentleman, (as I suppose) now living, who has addicted himself to the Study of Dramatick Poetry: how well he has succeeded therein, I shall leave to the Readers Judgment, who may find four Plays of his, under the Titles of

*Man of New-Market*, a Comedy acted at the Theatre-Royal, and printed 4<sup>o</sup> Lond. 1678.

*Six Days Adventure*, or *The New Utopia*, a Comedy acted at his Royal Highness the Duke of York's Theatre; printed 4<sup>o</sup> Lond. 1671. This Play miscarried in the Action, as the Author himself acknowledges in his Preface; and indeed that sharp Wit, the late Earl of Rochester, writ an Invective against it (\*); but the Ingenious Mrs. Behn, Mr. Ravenscroft, and other Poets of the Age, sent the Author Recommendatory Verses, which are printed with the Play; and in return he writ a *Pindarick* (†) to Mrs. Behn, which she gratefully publisht in a Collection of Poems, printed 8<sup>o</sup> Lond. 1685.

*Usurper*, a Tragedy, acted at the Theatre-Royal by his Majesties Servants, and printed 4<sup>o</sup> Lond. 1668. Whether the Author design'd in the Character of *Damocles*, to personate *Oliver Cromwel*, and intended his Play, a parallel of those times, I leave to more discerning Judgments.

*Womens Conquest*, a Tragi-comedy, acted by his Royal Highness the Duke of York's Servants, and printed 4<sup>o</sup> Lond. 1677. This I take to be the best Play our Author has publisht.

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(\*) *Poems*, p. 90. (†) *Poems*, p. 259.

**Besides,** [e] Plays Mr. Howard hath published an *English Poem*, in octavo, call'd *The English Prince's*; which the late Earl of Rochester has likewise handled severely. (\*) There is also to him, another Book of Poems and *Epigrams*, with a Paraphrase on *Cicero's Latinus*, & *Treat of Friendship*, printed in octavo London 1671.

**James Howard, Esq;**

I am not able to acquaint the Reader, whether or no this Gentleman be of the same Family with the former; but I am oblig'd to mention him, on Account of the Plays writ by him, viz.

*He is mistaken*, or *The Mad Couple*, a Comedy, acted by his Majesties Servants, at the Theatre Royal, and printed 4<sup>o</sup> Lond. 1672. This Play is commended by some for an excellent Comedy.

*His Majesty Monsieur*, a Comedy acted at the Theatre Royal by his Majesties Servants, printed 4<sup>o</sup> Lond. 1674. Whether the late Duke of Buckingham in his Character of Prince Valerius falling in Love with *Peribonze*, as he is pulling on his Boots to go out of Town, design'd to reflect on the Characters of *Comely*, and *Elizabeth*, I pretend not to determine; but I know there is a near Resemblance in the Characters.

(\*) *Poems*, p. 88.

## Sir Robert HOWARD.

This Ingenious Person is equally conspicuous for the Lustre of his Birth, and the Excellency of his Parts; being (as I suppose) Brother to the present Earl of *Berkshire*, and One whose Plays will remain Eternal Testimonies to Posterity, of his Skill in Dramatick Performances. His *Committee*, and *Indian Queen*, are deservedly admir'd by the best Judges of Dramatick Poetry: and even our late Laureat, in spite of Envy, must acknowledge his Worth, both as a Poet and Patron. His Plays are six in number, viz.

*Blind Lady*, a Comedy, printed octavo *London*. 16-----

*Committee*, a Comedy, printed fol. *London*. 1665. This is an admirable Comedy, and highly commended.

*Great Favourite*, or *The Duke of Lerma*, a Tragi-comedy, acted at the Theatre-Royal by his Majesties Servants; printed 4o. *London*. 1668. For the Plot, see the Historians of those Times, as *Mariana*, *de Mayerne Turquet*, &c. This Play (as I have before observ'd p. 165.) was reflected on by Mr. *Dryden*, tho' had he consulted Reason, Gratitude, or his own Reputation, he had otherwise imploy'd his time; it being a true Observation, which Sr. *Robert* has made, in his Prologue to the *Vestal Virgin*:

*This doth a wretched Dearth of Wit betray,  
When things of Kind on One another prey.*

*Indian Queen*, a Tragedy, writ in Heroick Verse,

*Vaise*, an Tragi-comedy acted with great applause at the Theatre-Royal, printed fol. *Lond.* 1665.

*Surprisal*, a Tragi-comedy, acted at the Theatre-Royal, and printed fol. *Lond.* 1665.

*Vestal Virgin*, or *The Roman Ladies*, a Tragi-comedy acted by the King's Servants, and printed fol. *Lond.* 1665.

Some Readers, who are Strangers to the Excellent Talents of Sir *Robert*, might expect from me some Discoveries of what he has borrow'd; but I am to Inform them, That this Admirable Poet has too great a Stock of Wit of his own, to be necessitated to borrow from others. All that I can observe is, That *The Vestal Virgin* has a double Fifth Act; the One of which ends Tragically, the Other successfully; which possibly might be done, in Imitation of Sir *John Suckling*, the only Gentleman that I know, fit for his Imitation, who has done the same thing in his *Aglaure*.

He has writ besides some Poems, which are printed with his *Blind Lady*, in octavo; and four of his Plays, viz. *Surprisal*, *Committee*, *Indian Queen* and *Vestal Virgin*, are printed together in fol. *Lond.* 1665.

## James HOWEL.

A Gentleman of *Wales*, born at *Abernathies* in the County of *Caermarden*, in the Year 1594. He was Bred up at the Free-School in *Hereford*; and at 16. Years of Age, sent to the University of *Oxford*, where he became a Member of *Jesus Colledge*. About *March*, in the

Year 1618. he travelled beyond Sea, being sent on Buifness, by Sir *Robert Mansel*, where he visited the *Low-Countries*, and afterwards made a Tour thro' *France*, and *Italy*; as appears by the Letters he has publisht. In which the Reader may not only be inform'd of the Chief Occurences of those Times, but of our Author's several Employments; as, His being sent by King *James* into *Spain*, for the Recovery of a Vessel of great value, seiz'd on by the Vice-Roy of *Sardinia*, under pretence of being laden with prohibited Goods: His being chosen Fellow of *Jes-sus Colledge*, during his absence; His being Secretary to the Lord *Scroop*, when he was President of the Council in the North; His being Imploy'd about the Clerks of the Council, &c.

Notwithstanding his various Employs, and multiplicity of Buifness, he found leifure to publish abundance of Books, to the number of Forty-nine: Many of them were Translations out of *French, Italian, Spanish, Portuguese*: Of which Nature is the Play, which occasions his mention in our Catalogue; viz.

*Nuptials of Peleus and Thetis*, consisting of a Masque, and a Comedy, or The Great Royal Ball acted in *Paris*, six times, by the King in person, the Duke of *Anjou*, the Duke of *Tork*, with divers other Noblemen. Also by the Princess Royal *Henriette Marie*, the Princess of *Conty*, &c. printed 4s. *Lond.* 1654. and dedicated to the most Excellent and High Born Lady, the Lady *Katherine* Marchioness of *Dorchester*. The Masque was extracted from an  
*Ita-*

Italian Comedy, which the Author has made English, by a nearer adherence to the Original, than to the French Translation. For the Plot, is founded on Ovid's *Metamorphosis*, lib. 11. See besides, *Catulli Argonautica*, *sive Epithalamium*.

'Tis not to be expected that I should spare room to give an Account of our Authors Works in particular, they being so numerous: I shall therefore only mention some of the most Eminent, and refer the Reader for further Satisfaction to the perusal of a Catalogue of them, published with a former Edition of his Letters, printed 8<sup>vo</sup>. Lond. 1655. His chief Pieces are, *Dodona's Grove*, a Book much priz'd, and translated into French 1652. His *Letters*, which were formerly in four distinct Volumes, and are reduc'd into one; amongst which are several to *Ben. Johnson*, which speak their Intimacy. Besides these, he has writ a Book of the Precedency of Kings, printed Fol. Lond. 1664. Survey of the *Seniorie of Venice*. Fol. Lond. 1652. Life of *Lewis the Thirteenth*, and *Cardinal Richelieu*, Fol. Lond. 1646. *Morbandra*, or *The Queen of the Enchanted Island*, a Poem in Fol. *The Vote*, a Poem Royal, in 8<sup>vo</sup>. &c.

He died about the beginning of November, 1666, and was buried on the North-side of the Temple-Church, with this Inscription fix'd upon the Wall; *Jacobus Howell Cambro-Britannus, Regius Historiographus, in Anglia primus; qui post varias peregrinationes, tandem nativæ cursu ꝛ peregit, Satur Annorum, & Fama,*

*domæ, forisque huc usque erraticus, heic fixus.*  
1666.

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## I.

## Thomas JEVORN.

**A** Person lately dead, and one sufficiently known to all that frequent the Theatre, both for his Excellency in Dancing and Action. He has writ a Play, or rather a Farce, call'd

*The Devil of a Wife, or A Comical Transformation*; acted by their Majesties Servants at the Queen's Theatre in *Dorset-Garden*; printed 4<sup>o</sup>. *Lond.* 1686. and dedicated to his Friends, that frequent *Locket's* Ordinary. This Farce is founded on a Tale as well known as that of *Mopsa*, in Sir *Philip Sidney's Arcadia*; tho' I think if compar'd with our *French* Farces so frequent on our *English* Stage, it may deserve the Preheminence.

## Thoms INGELAND.

A Student in *Cambridge* in the Reign of Queen *Elizabeth*: The Author of a Play, which he stiles, A Pretty and Merry Interlude, call'd *The Disobedient Child*. 'Tis writ in old Verse of Ten Syllables, and printed 4<sup>o</sup>. in an old Black Letter, (without any Date) by *Thomas Colwell* in *Fleet-street*.

John

## Dramatick-Poets.

### John JONES.

An Author who liv'd in the Reign of King Charles the First, and writ a Play nam'd

*Adrafta, or The Woman's Spleen, and Loves Conquest*, a Tragi-comedy, printed 4<sup>o</sup>. Lond. 1635. and dedicated to *Eugenius*, by which Name he desires to comprehend all his Friends, subscribing himself *Musophilus*. This Play the Actors refus'd, and I think with Justice; it being very indifferently written. The Intrigue between *Damasippus*, *Frail-ware*, and their Wives, in the third Act, is borrow'd from *Boccace's* Novels Day 8. Nov. 8. However the Author was of Opinion it deserved to appear in publick; and therefore prefix'd the following Saying of *Horace*, in his Title-page:

————— *volet hæc sub luce videri,  
Judicis argutum quæ non formidat acumen.*

### Benjamin JOHNSON.

I have already drawn some strokes of this Great Man's Character, in my Defence of him against the Attempts of Mr. *Dryden*; and therefore shall less need to make a curious and exact Description of all his Excellencies; which otherwise are very Great, Noble, and Various; and have been remark'd in parcells by several Hands, but exceed my small Capacity to collect them into one full View. I shall therefore rather let them lye dispers'd, as *Scaliger* did *Virgil's* Praises, thro' his whole Book of Poetry; contenting my self at present with



with giving the Reader an Account of the private Occurrences of his Life.

To begin then with his Nativity: He was born in the City of *Westminster*; and tho' he sprang from mean Parents, yet his Admirable Parts have made him more Famous than those of a more Conspicuous Extraction. Nor do I think it any Diminution to him, that he was Son-in-law to a *Bricklayer*, and work'd at that Trade; since if we take a Survey of the Records of Antiquity, we shall find the *Greatest* Poets of the meanest *Birth*; and most lyable to the Inconveniencies of Life. Witness *Homer*, who begg'd from door to door; *Euripides*, trad'd in Herbs with his Mother; *Plautus* was forc'd to serve a *Baker*; *Nævius* was a Captain's Man; *Terence* was a Slave to the Generous *Lucan*; *Virgil*, was the Son of a *Basket-maker*: and yet these thought the Obscurity of their Extraction no Diminution to their Worth; nor will any Man of Sence reflect on *Ben. Johnson* on this Account, if he seriously call to Mind that saying of *Juvenal* (\*).

—— *Nobilitas sola est, atq; unica Virtus.*

He was Bred first at a Private-School, in *St. Martin's Church*, then plac'd at *Westminster*, under the Famous Mr. *Cambden*, (to whom in Gratitude he dedicated his Fourteenth Epigram) afterwards he was sent to *Saint John's Colledge* in *Cambridge*; from thence he remov'd to *Oxford*, and was enter'd of *Christ-Church Colledge*; where in the Year 1619. (as Mr.

(\*) Satty. 8.

*Wood* (b) says) he took his Master of Arts Degree: tho' Dr. *Fuller* says, (c) 'He continu'd there but few Weeks, for want of Maintenance, being fain to return to the Trade of his Father-in-law; where he assisted in the New Building of *Lincolns Inn*, with a Trowel in his Hand, and a Book in his Pocket. But this *English Maro*, was not long before he found a *Mæcenas* and a *Varus*, to manumit him from an Employment so painful, and furnisht him with means to enjoy his *Muse at liberty*, in private. 'Twas then that he writ his Excellent Plays, and grew into Reputation with the most Eminent of our Nobility and Gentry. 'Twas then, that *Cartwright*, *Randolph*, and others of both Universities, sought his Adoption; and gloried more in his Friendship, and the Title of his Sons, than in their own Well-deserv'd Characters. Neither did he less love, or was less belov'd by the Famous Poets of his Time, *Shakspear*, *Beaumont*, and *Fletcher*: witness his Copy which he writ on *Shakspear*, after his Death, (d) and his Verses to *Fletcher* when living (e).

He was a Man of a very free Temper, and withal blunt, and somewhat haughty to those, that were either Rivals in *Fame*, or Enemies to his Writings: (witness his *Poetaster*, wherein he falls upon *Decker*, and his answer to Dr. *Gill*, who writ against his *Magnetick Lady*,) otherwise of a good Sociable Humour, when amongst his Sons and Friends in the *Apollo*:

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(b) *Antiq. L. 2. p. 243.* (c) *Worthies, Westminster, p. 243.*  
 (d) See his Works at the beginning. (e) See *Fletcher's Works*.

from whose Laws the Reader may possibly better judge of his Temper; a Copy of which I have transcrib'd for the Learn'd Readers perusal.

*Leges Convivales, quod foelix faustumque  
Convivis in Apolline sit.*

*Nemo asymbolus, nisi umbra buc venito,  
Idiota, insultus, tristis, turpis abesto.  
Eruditi, Urbani, Hilaris, Modesti adsciscuntur,  
Nec lectæ Fœminæ repudiantur. [esto,  
In apparatu, quod convivis corruget nares nil  
Epule delectu potius, quam sumptu parantur;  
Obsonator, & Coquus conviviarum gule periti  
De Discubitu non contenditur. [sunt;  
Ministri à Dapibus, oculati, & muti,  
A poculis auriti, & celeres sunt. [hospes,  
Vina puris fontibus ministrantur, aut vapulet  
Moderatis poculis provocare sodales fas esto,  
At fabulis, magis quàm vino velitatio fiat,  
Convivæ nec muti, nec loquaces sunt.  
De seriis aut sacris poti, & sature ne differunt,  
Fidicen nisi accersitus non venito.  
Admisso risu, tripudiis, choreis, saltibus,  
Omni gratiarum festivitate sacra celebrantur:  
Joci sine felle sunt  
Insipida Poemata nulla recitantur;  
Versus scribere nullus cogitur;  
Argumentationis totius strepitus abesto;  
Amatoriis querelis, ac suspiriis liber angulus esto,  
Lapitharum more, scyphis pugnare, vitrea col-  
lidere,  
Fenestras excutere, supellectilem dilacerare ne  
fas esto.*

## Dramatick Poets.

*Si foras dicta vel facta eliminat, eliminatur;  
Neminem reum pocula jaciunt.  
Focus perennis esto.*

As to his Poetry, I dare not pretend to give judgment on it, it deserving somewhat above what my faint Praise can reach, or describe: before those who would be better satisfy'd to have recourse to his Character drawn by Fuller, and Mr. *Anthony Wood* in Prose, and Mr. *Cartwright*, and the late Mr. *Oldham* in Verse; to the foregoing, I might add Mr. *Dryden's Dramatick Essay*, which had it been written his Postscript to *Granada*, might have atoned for that unbecoming Character, and had stood for a *Palinode*; but since he has not that power of thought fit to retract it, give me leave to insert an old Copy of Verses, which is to wipe off the Accusations of Mr. *Johnson's* Enemies (\*).

*Ad Benjaminum Johnsonum*

*In jus te voco, Jonsoni venito:  
Illum, qui plagii & male rapinae  
Te ad Phœbi peragam reum tribunal,  
Assidente choro Novem Dearum.  
Quadam Dramata scilicet diserta,  
Super quæ Elysii roseti in ambra,  
Celebratissimus omnium Poeta,  
Lautus composuit, Diisq; tandem  
Bellato exhibuit poli in Theatro;  
Movendo superis leves cachinnos,  
Et risas tetrico Jovi ciendo,  
Ite plausibus intonante utroque;*

(\* See George's Almanac, 1702.

*Hæc*

*Hæc tu Dramata scilicet diserta,  
 Clepsisti superis negotiosis,  
 Quæ tu nunc tua venditare pergis:  
 In jus te voco, Jonsoni venito.*

*En pro te Pater ipse, Rexq; Phœbus  
 Assurgit modò, Jonsoni, palamque  
 Testatur, tua serio fuisse  
 Illa Dramata, teq; condidisse  
 Sese non modò conscio, at juvante:  
 Unde ergò sibi Plautus illa tandem  
 Nactus exhibuit, Jovi Deisque?  
 Maixæ Filius, & Nepos Atlantis,  
 Pennatus celores Pedes, at unguis  
 Viscatus, volucer puer, vatorque,  
 Furto condere quidlibet jocosus,  
 Ut quondam facibus suis Amorem  
 Per ludos videavit, & Phœtrâ,  
 Sic nuper (siquidem solet frequenter  
 Tecum ludere, plaudere, & joculari)  
 Neglectas tibi ilepsit has papyrus  
 Secumque ad Superos abire jussit:  
 Jam victus taceo pudore, vincis  
 Phœbo Judice, Jonsoni, & Patrono.*

I might here appositely enough bring in a pleasant Story or two of *Ben. Johnson's*, as Instances of his Debonaire Humor and Readiness at Repartee, did I not fear to be condemn'd by *Mr. Dryden*, and reckon'd by him and his Admirers, in the number of those grave Gentlemen, whose Memory (he says (f)) is the only Plea for their being Wits: for this reason I shall forbear, and hasten to give an Account of his Works.

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(f) Postscript to *Granada*.

He has writ above fifty several Pieces, which we may rank under the Species of Dramatick Poetry; of which we shall give an Account in Order, beginning with one of his best Comedies, viz.

*Alchymist*, a Comedy, acted in the Year 1610. by the Kings Majesties Servants, with the Allowance of the Master of the Revels; printed fol. *Lond.* 1640. and dedicated to the Lady most deserving her Name and Blood, the Lady *Mary Wroth*, [the Author of the *Urania*]. Mr. *Dryden* supposes this Play was copy'd from the Comedy of *Albumazer*, as far as concerns the *Alchymist's* Character, as the Reader may observe from the following Lines, (being part of his Prologue, to *Albumazer* reviv'd;)

*Subtle was got by our Albumazer,  
That Alchymist by this Astrologer;  
Here he was fashion'd, and we may suppose  
He lik'd the Fashion well, who wore the Cloaths.*

Whether this Accusation be true, I pretend not to determine; but sure I am, that this last Couplet is borrow'd from Mr. *Dryden's Dramatick Essay*; (2) where he says of Mr. *Johnson* thus; *You will pardon me therefore if I presume he lov'd the Fashion, when he wore their Cloaths.*

*Bartholomew Fair*, a Comedy, acted at the *Hope* on the *Bank-side*, Oct. 31. in the Year 1614. by the Lady *Elizabeth's* Servants, and then dedicated to King *James* the First, and printed fol. *Lond.* 1640. This Play has frequently

appear'd on the Stage, since the Restauration; with great applause.

*Cataline his Conspiracy*, a Tragedy first acted in the Year 1611. by the Kings Majesties Servants, with Allowance from the Master of the Revels; printed fol. *Lond.* 1640. and dedicated to the great Example of Honour and Virtue, the most Noble *William* Earl of *Pembroke*. This Play is still in Vogue on the Stage, and always presented with success. It was so well approv'd of by the Judicious *Beaumont*, that he writ a Copy of Verses in praise of it, which the Reader may find before our Authors Works. Nevertheless I must take notice that Mr. *Johnson* has borrow'd very much from the Ancients in this Tragedy; as for Instance, part of *Sylla's* Ghost, in the very Entrance of the Play, is copy'd from the Ghost of *Tantalus*, in the beginning of *Seneca's Thyestes*. Thus our Author has translated a great part of *Salust's* History, (tho' with great Judgment and Elegance) and inserted it into his Play. For the Plot, see *Salust. Plutarch* in the Life of *Cicero. Florus* Lib. 4. C. 1.

*Challenge at Tilt*, at a Marriage, a Masque printed Fol. *Lond.* 1640.

*Christmas's his Masque*, presented at Court 1516. printed Fol. *Lond.* 1640.

*Cloridia*, or Rites to *Cloris*, and her Nymphs personated in a Masque at Court, by the Queens Majesty and her Ladies at *Shrove-tide*, 1630. printed Fol. *Lond.* 1640. The Inventors of this Masque were Mr. *Johnson*, and Mr. *Intigo Jones*.

*Cynthia's Revels*, or *The Fountain of Self-love*, a Comical Satyr, first acted in the Year 1600. by the then Children of Queen *Elizabeth's* Chappel, with the Allowance of the Master of the Revels, printed Folio, *Lond.* 1640. and dedicated to the Special Fountain of Manners, *The Court*.

*Devil is an Ass*, a Comedy acted in the Year 1616. by his Majesties Servants, and printed Fol. *Lond.* 1641. Tho' our Author seldome borrows any part of his Plot; yet in this Play, if I mistake not, *Wittipol's* giving his Cloak to *Fitz-dotterel* to court his Wife one quarter of an Hour, is founded on a Novel in *Boccace*, Day 3. Nov. 5.

*Entertainment of King James, in passing to his Coronation*, printed in Fol. *Lond.* 1640. This Entertainment was mention'd, I suppose by the Compilers of former Catalogues, because it consists of Speeches of Gratulation (as the Author styles them) which were spoke to his Majesty at *Fen-Church*, *Temple-Bar*, and the *Strand*: and therefore besides the presidents of former Catalogues, which might in part justify me, I might be blam'd should I omit it. The Author has plac'd a Comment throughout to illustrate and authorise his Contrivance.

*Entertainment in private of the King and Queen on May-day in the Morning*, at Sir *William Cornwallis's* House at *High-gate*, 1604. printed Fol. *Lond.* 1640.

*Entertainment of King James and Queen Anne at Theobalds*, when the House was deliver'd up, with the possession, to the Queen,



by the Earl of *Salisbury*; *May 22. 1607.* The Prince of *Janvile*, Brother to the Duke of *Guise*, being then present; printed Fol. *Lond. 1640.*

*Entertainment* in particular of the Queen and Prince, their Highnesses, at *Althrope*, at the Lord *Spencer's*, on Saturday being the Twenty-fifth of *June 1603.* as they came first into the Kingdome, printed Fol. *Lond. 1640.*

*Entertainment* of the Two Kings of Great *Brittain*, and *Denmark*, at *Theobalds*, *July 24<sup>th</sup> 1606.* printed Fol. *Lond. 1640.* This Entertainment is very short, and consists chiefly of Epigrams.

*Every Man in his Humour*, a Comedy acted in the Year 1598. by the then Lord *Chamberlain's* Servants; printed Fol. *Lond. 1640.* and dedicated to the Most Learned, and his Honour'd Friend Mr. *Cambden, Clarendon.* This Play has been reviv'd since the Civil Wars, and was receiv'd with general Applause. There is a new Epilogue writ for this Play, the latter part of which is spoken by *Ben Johnson's Ghost.* The Reader may find it in a Collection of Poems on several Occasions, printed 8°. *Lond. 1673.* See pag. 29.

*Every Man out of his Humour*, a Comical Satyr; first acted in the Year 1599. by the then Lord *Chamberlain's* Servants; with allowance of the Master of the Revels: printed Fol. *Lond. 1640.* and dedicated to the Noblest Nurseries of Humanity, and Liberty in the Kingdome, *The Inns of Court.* This Play was reviv'd at the Theatre-Royal, in the Year 1675. at which time a new Prologue, and Epilogue were spoken by

by *Jo. Heyns*, which were writ by Mr. *Duffet*. See his *Poems* 8<sup>o</sup>. pag. 72. &c. This is accounted an excellent Old Comedy.

*Fortunate Isles*, and their Union celebrated in a Masque design'd for the Court, on the *Twelfth-Night*, 1626. printed Fol. Lond. 1641.

*Golden Age restor'd*, in a Masque at Court, 1615. by the Lords and Gentlemen the King's Servants, and printed Fol. Lond. 1641.

*Hymenai*, or *The Solemnities of a Masque and Barriers at a Marriage*; printed Fol. Lond. 1640. To this Masque are annext, by the Author, Learned Notes in the Margin, for illustration of the Ancient *Greek*, and *Roman* Customs.

*Irish Masque at Court*, by Gentlemen the King's Servants; printed Fol. Lond. 1640.

*King's Entertainment at Welbeck in Nottingham-shire*, a House of the Right Honourable *William* Earl of *Newcastle*, at his going into *Scotland*, 1633. printed Fol. Lond. 1640.

*Love free'd from Ignorance and Folly*, a Masque of her Majesties, printed Fol. Lond. 1640.

*Love Restor'd*, in a Masque at Court, by Gentlemen the King's Servants, printed Fol. Lond. 1640.

*Love's Triumph thro' Callipolis*; perform'd in a Masque at Court, 1630. by his Majesty King *Charles* the First, with the Lords and Gentlemen Assisting: the Inventors being Mr. *Johnson*, and Mr. *Inigo Jones*: printed Fol. Lond. 1641.

*Love's Welcome*; the King and Queen's Entertainment at *Bolsover*, at the Earl of *Newcastle's*; the 30<sup>th</sup> of *July*, 1634. and printed Fol. Lond. 1641.

*Magnetick Lady, or Humours Reconcil'd*, a Comedy acted at the *Black-fryars*, and printed Fol. *Lond.* 1640. This Play is generally esteem'd an Excellent Play: tho' in those days it found some Enemies; amongst which Dr. Gill Master of *Pauls School*, or at least his Son, writ a Satyr against it: part of which (the whole being too long) I shall take the pains to transcribe.

*But to advise thee Ben, in this strift Age,  
A Brick-kill's better for thee than a Stage.  
Thou better know'st a Groundsil for to lay,  
Then lay the Plot or Ground-work of a Play,  
And better can'st direct to Cap a Chimney,  
Then to converse with Clio, or Polyhimny.*

*Fall then to work in thy old Age agen,  
Take up thy Tug and Trowel, gentle Ben,  
Let Plays alone: or if thou needs will write,  
And thrust thy feeble Muse into the light;  
Let Lowen cease, and Taylor scorn to touch  
The loathed Stage, for thou hast made it such.*

But to shew how fiercely *Ben* could repartee on any one that had abus'd him, I will present the Reader with his answer.

*Shall the prosperity of a Pardon still  
Secure thy railing Rhymes, infamous Gill,  
At libelling? Shall no Star-Chamber Peers,  
'Pillory, nor Whip, nor want of Ears,  
All which thou hast incurr'd deservedly:  
Nor Degradation from the Ministry,  
To be the Denis of thy Father's School,  
Keep in thy bawling Wit, thou bawling Fool.  
Think-*

*Thinking to stir me, thou hast lost thy End,  
 I'll laugh at thee poor wretched Tike, go send  
 Thy blotant Muse abroad, and teach it rather  
 A Tune to drown the Ballads of thy Father :  
 For thou hast nought to cure his Fame,  
 But Tune and Noise the Eccho of his Shame.  
 A Rogue by Statute, censur'd to be whipt,  
 Cropt, branded, slit, neck-stockt ; go, you are stript.*

*Masque at the Lord Viscount Hadington's  
 Marriage at Court, on Shrove-Tuesday at Night  
 608. and printed fol. Lond. 1640.*

*Masque of Augurs, with several Antimasques,  
 presented on Twelfth-night 1622. printed fol.  
 Lond. 1640.*

*Masque of Owls at Kenelworth, presented by  
 the Ghost of Captain Coxe, mounted on his  
 lobby-horse, 1626. printed fol. Lond. 1640.*

*Masque of Queens, celebrated from the  
 House of Fame, by the Queen of Great Britain  
 with her Ladies, at Whitehall, Febr. 2. 1609.  
 This Masque is adorned with learned Notes,  
 or the Explanation of the Author's Design.  
 He was assisted in the Invention and Archite-  
 ture of the Scenes throughout, by Mr. Inigo  
 Jones.*

*Masque presented in the House of the Right  
 Honourable the Lord Haye, by divers of Noble  
 Quality his Friends ; for the Entertainment  
 of Monsieur Le Baron de Tour, Extraordinary  
 Ambassador for the French King ; on Saturday  
 the 22. of Febr. 1617. printed fol. Lond. 1617.*

*Metamorphos'd Gypsies, a Masque thrice pre-  
 sented to King James : first at Burleigh on the  
 Hill;*

Hill; next at *Belvoir*; and lastly at *Windsor*, in *August* 1621. printed fol. *Lond.* 1641.

*Mercury Vindicated* from the Alchymists at Court, by Gentlemen the King's Servants, printed fol. *Lond.* 1640.

*Mortimer's Fall*, a Tragedy, or rather a Fragment, it being just begun, and left imperfect by his Death: tho' the Reader may see the Model of each Act, by the Argument published before it, printed fol. *Lond.* 1640.

*Neptune's Triumph for the Return of Albion*, celebrated in a Masque at Court, on the *Twelfth Night* 1644. printed fol. *Lond.* 1641.

*News from the New World discovered in the Moon*, a Masque presented at Court before King *James* 1620. and printed fol. *Lond.* 1641.

*Oberon, the Fairy Prince*, a Masque of Prince *Henries*, printed fol. *Lond.* 1640. On this Play the Author has writ Annotations.

*Pan's Anniversary*, or *The Shepherd's Holiday*; a Masque presented at Court before King *James* 1625. and printed fol. *Lond.* 1641. In the Decorations our Author was assisted by the above-mention'd Mr. *Jones*.

*Pleasure reconcil'd to Virtue*, a Masque presented at Court before King *James*, 1619. to which were made some Additions for *the Honour of Wales*. This in former Catalogues was mention'd as a Masque distinct from the other.

*Poetaster*, or His Arraignment, a Comical Satyr, first acted in the Year 1601. by the then Children of his Majesties Chappel, with the Allowance of the Master of the Revels; printed fol.

*London*. 1640. and dedicated to the Vertuous  
his Worthy Friend, Mr. *Richard Marten*.  
We already spoken of this Play in the Ac-  
count of *Decker's Satyromastix*; and I must fur-  
ther add, I heartily wish for our Author's Repu-  
tation, that he had not been the Agresior in this  
truel; but being altogether ignorant of the  
recations given him, I must suspend my  
opinion, and leave it to better Judges to de-  
termine the Controversy. Our Author has ad-  
orned this Play with several Translations from  
the Ancients, as *Ovid. Amor. lib. 1. Eleg. 15.*  
*Juven. Sat. lib. 1. Sat. 9. lib. 2. Sat. 1. Virgili*  
*Æneid. lib. 4.* with others.

*Queen's Masques*; the first of *Blackness*, per-  
formed at the Court at *Whitehall*, on the  
*Fifth-Night* 1605. the second of *Beauty*, was  
performed in the same Court at *Whitehall*, on  
*Sunday Night* after the *Twelfth-Night* 1608.  
printed fol. *London*. 1640.

*the Shepherd, or A Tale of Robin Hood*;  
Dramal, printed fol. *London*. 1641. This Play  
is imperfect, there being but two Acts, and  
the third finish.

*James's Fall*, a Tragedy, first acted in the Year  
1616. by the Kings Majesties Servants, with the  
consent of the Master of the Revells, printed  
*London*. 1640. and dedicated to the No less  
valiant by Virtue than Blood, *Essex Lord Au-*  
*gustine*. This Play is generally commended by  
Lovers of Poetry; and usher'd into the  
world by nine Copys of Verses, one of which  
was writ by Mr. *George Chapman*. The found-  
ation of the History; and the Author in a former E-  
dition,

dition, published 4<sup>o</sup>. *Lond.* 1605. has printed Quotations throughout; the Reasons whereof take in his own Words, (being part of the Preface to that Edition) <sup>(1)</sup> 'The next is, lest  
'in some nice Nostrils, the Quotations might  
'favour affected, I do let you know, That I sub-  
'hor nothing more; and have only done it to  
'shew my Integrity in the Story, and save my  
'self in those common Torturers, that bring  
'all Wit to the Rack: whose Noses are ever  
'like Swine, spoiling and rooting up the *Muses*  
'Gardens; and their whole Bodies like Moles,  
'as blindly working under Earth, to cast any,  
'the least hills, upon Vertue. For the Story,  
the Reader may consult *Tacitus's Annals*, lib. 3,  
4, 5. *Suetonius* in the Life of *Tiberius*. *Dion. &c.*

*Silent Woman*, a Comedy first acted in the Year 1609. by the Children of her Majesties Revels, with the Allowance of the Master of the Revels; printed fol. *Lond.* 1640. and dedicated to the truly Noble, by all Titles, Sir *Francis Stuart*. Part of this Play is borrow'd from the Ancients, as Act 1. Sc. 1. part from *Ovid de Arte Amandi*. Act 2. Sc. 2. part from *Juvenal. Sat. 6.* Act 2. Sc. 5. part from *Plautus's Aulularia* Act 3. Sc. 5. with other passages. Notwithstanding which, this Play is Accounted by all, One of the best Comedies we have extant; and those who would know more, may be amply satisfied by the perusal of the judicious Examination of this Play made by Mr. *Dryden* <sup>(i)</sup>.

*Speeches at Prince Henry's Barriers*, printed fol. *Lond.* 1640. These Speeches being printed

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(1) Preface. (i) *Dramatick Essay*, p. 50.

of  
that Spee for  
Catalogues, I con  
this place.

*ple of News*, a Comedy acted in the Year  
by his Majesties Servants, and printed  
and. 1631. The Author introduces four  
on the Stage, who continue during the  
and criticise on the Play. This was pra-  
more than once; witness, *Every man out*  
*Humor*, and *Magnetick Lady*: and here in-  
follow'd by *Fletcher*, (as I have al-  
observ'd (\*) ) in His *Knight of the Burn-*  
*side*.

*of a Tub*, a Comedy, printed fol. Lond.

*re vindicated to himself, and to his Ho-*  
*n. Masque*, presented at Court on Twelfth-  
1623. and printed fol. Lond. 1641.

*ion of Delight*, a Masque presented at  
, in Christmas 1617. and printed fol. Lond.

*pone, or The Fox*, a Comedy; first acted  
Year 1605. by the Kings Majesties Ser-  
with the Allowance of the Master of the  
b; printed fol. Lond. 1640. and dedicated  
th Universities in the following form:  
he most Noble and most Equal Sisters, the  
famous Universities; for their Love and  
ptance shewn to his Poem in the Presen-  
a, *Ben. Johnson* the grateful Acknow-  
r, dedicates both it and himself. This  
writ in Imitation of the Comedy of the



Ancients, and the Argument is form'd into an *Acrostick*, like those of *Plautus*, which are said to be writ by *Priscian*, or some other Eminent Grammarian. It is still in vogue at the Theatre in *Dorset-Garden*, and its value is sufficiently manifested by the Verses of Mr. *Beaumont*, and Dr. *Donne*.

All these Plays with several other Poems and Translations, and an *English Grammar*, are printed together in two Volumes in Folio.

He has three other Plays, which are omitted in these Volumes, tho' for what reason, I know not; two of which are printed in 4<sup>o</sup>. and the third in 8<sup>o</sup>. of which we are now to speak.

*Case is alter'd*, a pleasant Comedy, sundry times acted by the Children of the *Black-fryars*, and printed 4<sup>o</sup>. Lond. 1609. In this Comedy our Author hath very much made use of *Plautus*, as the Learned Reader may observe by comparing His *Aulularia*, and *Captervei*, with this Comedy.

*Widow*, a Comedy acted at the Private House in *Black-fryars* with great applause, by his late Majesties Servants, and printed 4<sup>o</sup>. Lond. 1652. This Play was writ by Mr. *Johnson*, Mr. *Fletcher*, and Mr. *Middleton*, and first publisht by Mr. *Alexander Gough*, a great lover of Plays, who helpt Mr. *Mosely* the Bookseller to this, and several other Dramatick Manuscripts, as the *Passionate Lovers*. 2. parts; *The Queen*, or *The Excellency of her Sex*, &c. It was reviv'd not many Years ago, at the King's House, with a new Prologue and Epilogue, which the Reader may find in *London Drollery*, p. 11, 12.

*New-Inn, or The Light Heart, a Comedy* never acted, but most negligently play'd by some the Kings Servants; and more squeamishly beheld, and censured by others, the Kings Subjects 1629. Now at last set at liberty to the Readers, his Majesties Servants and Subjects, to be judg'd; printed 8°. *Lond.* 1631.

The Reader may see by this Title-page, that the Play succeeded not answerable to our Author's Expectation, and the just Merit (as he thought) of his Play: which may be conjectured, from the Ode which he publisht at the End of this Play; which as being pertinent to our purpose, I shall transcribe at large.

*The just Indignation the Author took at the Vulgar Censure of his Play, begat this following Ode to himself.*

*Come, leave the loathed Stage,  
And the more loathsome Age:  
Where Pride and Impudence (in fashion knit)  
Usurp the Chair of Wit!  
Inditing and arraigning every day  
Something they call a Play.  
Let their fastidious, vaine  
Commission of the Braine  
Run on, and rage, sweat, censure, and condemn:  
They were not made for thee, less thou for them.*

*Say that thou pour'st them Wheat,  
And they will Acorns eat:  
'Twere simple fury, still, thy self to waste  
On such as have no taste!  
To offer them a surfet of pure bread,  
Whose appetites are dead!*

*An Account of the*

*No, give them Graines their fill,  
Husks, Draff, to drink, and swill.  
If they love Lees, and leave the lusty Wine,  
Envy them not their palate, with the Swine.*

*No doubt some mouldy Tale,  
Like Pericles (1); and stale  
As the Shrieve's Crusts, and nasty as his Fish—  
scraps, out of every Dish,  
Thrown forth, and rak't into the Common-tub,  
May keep up the Play-Club :  
There, Sweepings do as well  
As the best order'd Meale.*

*For, who the Relish of these Guests will fit,  
Needs set them, but The Almshouse-basket of Wit.*

*And much good do't you then :  
Brave Plush, and Velvet Men ;  
Can feed on Orts: And safe in your Stage-clothes,  
Dare Quit upon your Oathes,  
The Stagers, & the Stage-wrights too (your Peers)  
Of larding your large Ears  
With their foul Comick Socks ;  
Wrought upon twenty Blocks :  
Which, if they're torn, & turn'd & patcht enough,  
The Gamesters share your guilt, & you their stuff.*

*Leave things so prostitute.  
And take the Alcxick Lute ;  
Or thine own Horace, or Anacreon's Lyre ;  
Warm thee by Pindar's fire :  
And tho' thy Nerves be shrunk, and Blood be cold,  
E're Tears have made thee old ;  
Strike that disdainful Heat  
Throughtout, to their defeat :*

---

(1) A Play writ by Shakspere.

*As curious Fools, and envious of thy Strain,  
May, blushing, swear no Palsy's in thy Brain.*

*But when they hear thee sing  
The Glories of thy King,  
His zeal to God, and his just awe o're Men;  
They may blood shaken then,  
Feel such a Flesh-quake to possess their powers;  
As they shall cry like ours  
In sound of Peace, or Wars,  
No Harp ere hit the Stars,  
In tuning forth the Acts of his sweet reign:  
And raising Charles his Chariot 'bove his Wain.*

This Ode sufficiently shews what a high Opinion our Author has of his own Performances; and like *Aristotle* in *Philosophy*, and *Peter Lombard*, (The Master of the Sentences) in *School-Divinity*; our *Ben.* lookt upon himself as the only Master of *Poetry*; and thought it the Duty of the Age, rather to submit to, than dispute, much less oppose his Judgment. 'Twas great pity, that he that was so great a Master in *Poetry*, should not retain that old Axiom in *Morality*, *Nosce Teipsum*: a Sentence so highly admir'd by *Juvenal*<sup>(m)</sup>, that he seems to think it above the Conception of *Chilon*, saying,

——— *è cælo descendit, γῶδ' ὁ σῶνδ' ὅν,*  
*Figendū, & memori tractandū pectore.*

He had then prevented that sharp Reply made by the Ingenious Mr. *Feltham*, to this Magisterial Ode; and which could not chuse but vex

(m) Satyr. 11.

a Person of our Author's Haughty Temper; but he was a Man, and subject to Infirmitie as well as others; tho' abating for his too much abounding in his own Sense, (an Epidemic Distemper belonging to the Fraternity of *Panassius*) he had not his Equal in his Time for Poetry.

Having presented the Reader with Mr. *Johnson's* Ode, it may not be improper for me perhaps to transcribe, nor unpleasant to him, to peruse Mr. *Feltham's* Answer.

*An Answer to the Ode, Come leave the  
loathed Stage, &c.*

*Come leave this sawcy way  
Of baiting those that pay  
Dear for the sight of your declining Wit:  
'Tis known it is not fit,  
That a Sale Poet, just contempt once thrown,  
Should cry up thus his own.  
I wonder by what Dower,  
Or Patent, you had power  
From all to rape a judgment. Let't suffice,  
Had you been modest, y'ad been granted wise.  
'Tis known you can do well,  
And that you do excell,  
As a Translator: But when things require  
A Genius, and Fire,  
Not kindled heretofore by others pains;  
As oft y'ave wanted Brains  
And Art to strike the White,  
As you have levell'd right:  
Yet if Men vouch not things Apochryphal,  
You bellow, rave, and spatter round your Gall.*

Jug, Pierce, Peek, Fly (\*), and all  
 Your Jests so nominal,  
 Are things so far beneath an able Brain,  
 As they do throw a Stain  
 O'er all th' unlikely Plot, and do displease.  
 As deep as Pericles.

Where yet there is not laid  
 Before a Chamber-maid [old  
 Discourse so weigh'd (?) as might have serv'd of  
 In Schools, when they of Love and Valour told.

Why Rage then? when the Show  
 Should Judgment be and Know— (p)  
 Age, there are in Plush who scorn to drudge  
 For Stages, yet can judge  
 Not only Poets looser Lines, but Wits,  
 And all their Perquisites.

A Gift as rich, as high  
 Is Noble Poetrie:  
 Yet tho' in sport it be for Kings a Play,  
 Is next Mechanicks, when it works for pay.

Alcæus Lute had none,  
 Nor loose Anacreon,  
 Were taught so bold assuming of the Bays,  
 When they deserv'd no praise.  
 To rail Men into Approbation,  
 Is new to yours alone;  
 And prospers not: For know,  
 Fame is as coy, as you  
 Can be disdainful; and who dares to prove  
 Rape on her, shall gather scorn, not Love.

---

The Names of several Dramat. Person. (o) New Inn, Act 3.  
 Act 4. Sc. 4. (p) This Break was purposely design'd by the  
 Poet to ape that in Ben's third Stanza.

*Leave*

*Leave then this humour vain,  
 And this more humorous Strain,  
 Where Self-conceit, and Choler of the Blood  
 Eclipse what else is good :  
 Then if you please those Raptures high to tow  
 Whereof you boast so much ;  
 And but forbear your Crown,  
 Till the World puts it on :  
 No doubt from all you may amazement draw  
 Since braver Theme no Phœbus ever saw.*

This Haughty Humour of Mr. *Johnson* v  
 blam'd, and carpt at by others, as well as *N*  
*Feltham* : amongst the rest, Sir *John Suckling*  
 that Neat Facetious Wit, arraign'd him at t  
 Sessions of Poets (q); and had a fling at this P  
 in particular : tho' we may say, compar'd to t  
 former, He did only *circum præcordia luden*  
 laught at, and railly his unreasonable Self-o  
 nion ; as you may see in the following Line  
 the first Stanza of which tho' already mention  
 in the Account of *Heywood*, I crave my Reader  
 leave to repeat, that he may read our Author  
 Character entire :

*The first that broke silence was good Old Ben  
 Prepar'd before with Canary Wine ; [Ben]  
 And he told them plainly that he deserv'd  
 For his were call'd Works, where others w  
 but Plays.*

*Bid them remember how he had purg'd the Stage  
 Of Errors that had last many an Age :*

---

(q) *Suckling's Poems*, p. 7.

(<sup>r</sup>) *And he hop'd they did not think, the Silent Woman,*

*The Fox, and the Alchymist, outdone by no Man.*

*Apollo stopt him there, and bid him not go on,*

*'Twas Merit, he said, and not Presumption*

*Must carry't; at which Ben. turn'd about,*

*And in great Choller offer'd to go out:*

*But,*

*Those that were there, thought it not fit*

*To discontent so ancient a Wit;*

*And therefore Apollo call'd him back agen,*

*And made him mine Host of his own New-Inn.*

I know nothing else published by our Author; only I have read a Letter (<sup>r</sup>) from Mr. *James Howell* to Dr. *Duppa*, (then Bishop of *Chichester*, and Tutor to King *Charles* the Second, when Prince of *Wales*) that he was publishing a Piece call'd, *Johnsonus Verbius*; to which Mr. *Howell* contributed a *Decastick*. I know not what Reception Mr. *Howell*'s Verses met with in the World; but I am confident, he had willingly allowed Mr. *Oldham*'s Ode (had he then liv'd) a place in the first Rank of Poets. The Title sufficiently explains the Design; and the Reader may find it commended by an Ingenious Copy of Verses addrest to the Bishop by Sir *W. D'Avenant*. See his Poems Fol. Edit. p. 253.

He died *An. D.* 1637. being aged 63. and was

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(<sup>r</sup>) I understand not this Couplet, without the Expression be taken after the Greek manner, where two Negatives make an Affirmative; and then they do vehementius negare. (<sup>f</sup>) Familiar Letters, Vol. 1. Sec. 6. Let. 31.



buried in St. Peter's Church in *Westminster*, on the West-side near the Belfry; having only a plain Stone over his Grave, with this Inscription;

*O RARE BEN. JOHNSON.*

'Tis manifest, that a better Monument was design'd him, by some Friends; but the Civil Wars breaking out, hindred their good Intentions: tho' it shall not prevent me from transcribing an Elegy written by a Studious Friend and Admirer of *Ben. Johnson*; which I wish were set upon his Grave.

*Hic Johnsonus noster Lyricorum, Dramaticorumq; Coryphæus, qui Pallade auspice laurum à Græcia ipsaq; Roma rapuit, & fausto Omine in Britanniam transtulit nostram, nunc invidia major, fato, nec tamen æmulis cessit. An. Dom. 1637. Id. Nov. (\*)*

**Thomas JORDAN.**

An Author that liv'd in the Reign of King *Charles* the First, who could both write and act Plays; as appears from three Drammas he has publisht, and from a Tragedy, call'd *Messalina*, in which he acted the part of *Lepida*, Mother to that shameless Empress. His Plays are two Comedies, and a Masque; viz.

*Fancies Festivals*, a Masque, printed 4<sup>o</sup>. *Lond.* 16----- This, I have not at present, but have formerly read it with satisfaction, and still retain the following Lines spoken by a Souldier;

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(\*) *Wood, Antiq. Oxon.*

*God, and the Souldier, Men alike adore,  
Just at the brink of danger, and no more:  
The danger past both are alike requited,  
God is forgotten, and the Souldier slighted.*

*Money is an Ass*, a Comedy acted with good applause printed 4<sup>o</sup>. Lond. 1668. I suppose by the Stile, this was writ (and possibly publish'd) some Years before; it being a common thing with Mr. Kirkman, to publish old Plays; as, *Any thing for a Quiet Life*; *Care for a Cuckold*; *Gammer Gurton's Needle*, and many others.

*Walks of Islington, and Hogsdon, with the Humors of Woodstreet-Compter*; a Comedy, publickly acted Nineteen Days together, with extraordinary applause; printed 4<sup>o</sup>. Lond. 1657. and dedicated to the true Lover of Ingenuity, the much Honour'd *Richard Cheyny*, of *Hackney*, Esq; This Play in those days was commended by a Copy of Verses, written by R. C. Master of Arts; part of which are thus:

*These Walks 'twixt Islington & Hogsdon, will  
(Like those 'twixt Tempe and Parnassus Hill)  
Show, how the Muses in their sportfull Rage,  
Set all the Town a walking to your Stage,  
With so much Wit, and Art, and Judgment laid,  
That Nineteen dayes together they were play'd.  
Now by the bounty of the Press we be  
Possess'd of that which we before did see,  
Not pleasing only Nineteen times read o're,  
But Nineteen Ages, or till Times no more.*

*An Account of the*  
**William JOYNER.**

A Gentleman born in *Oxfordshire*, and educated in *Magdalen Colledge*, where he sometime Fellow; but upon the Change of Religion, or in order to it, he voluntarily quitted his Place, in the beginning of Wars. After he left the Colledge, he betook himself to a retir'd Life, never intermeddling with the Controversies of Religion, or the Affairs of State: which prudent Demeanor, joined with the Sweetness of his Disposition, continued him in the Favour and Good-will of Society; till the New-modelling of the Colledge, under the *Ecclesiastical Commissioners* whom he was re-placed in his former Station, but did not long enjoy it, the Colledge being shortly after again restored to its former Situation. That he did not wholly bid Adieu to the *Muses*, when he first withdrew from University, may appear by a *Dramma* that he publish'd under the Name of

*The Roman Empress*, a Tragedy acted at the Royal Theatre by his Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1671. and dedicated to Honourable Sir *Charles Sidley*. This Play, in spite of a dead Vacation, and some other impediments, found the applause and approbation of the Theatre, as oft as it appear'd. The Author has propos'd the *Oedipus and Hippolytus* for his pattern; and I think it may justly serve to be observ'd, That his Tragedy is in a more Masculine, and lofty Style than the Plays of this Age; and Terror and Compassion

b

being the chief hinges on which he design'd his Tragedy should turn; he has judiciously rejected what he calls the Gingly Antitheses of Love and Honour. By the Advice of Friends, he tells us, that he hath disguis'd the Names: yet that this Emperour was One of the Greatest that ever *Rome* boasted. I am apt to believe, that under the Character of *Valentius*, the Author means *Constantine* the Great; and that *Crispus*, and his Mother-in-law *Faustina*, are shadow'd under the Characters of *Florus* and *Fulvia*; but this being only Conjecture, I must leave it to the Criticks Decision.

Our Author has nothing else in print that I know of, except a little Book entitul'd *Some Observations on the Life of Cardinal Reginaldus Polus*; where he disguises his Name under these two Letters, *G. L.* which I take to be *Guilielmus Lyde*, the Ancient Name of that Family: 'Tis printed 8<sup>o</sup>. *Lond.* 1686. In this Book, the Reader is made acquainted not only with the Authors Reading, Stile, and Judgment; but his skill in the *French*, and *Italian*, Languages.

## K.

### Henry KILLEGREW.

**A**N Author who liv'd in the Reign of King *Charles* the First, and writ a Play, call'd *Conspiracy*, a Tragedy printed 4<sup>o</sup>. *Lond.* 1638. This Play was design'd for an Entertainment of the King and Queen at *York-House*, at the Nuptials of the Lady *Mary Villiers*, and the

Lord *Charles Herbert*. 'Twas afterwards acted on the *Black-fryars* Stage, (\*) and found the approbation of the most Excellent Persons of this kind of Writing which were in that time, if there were ever better in any time; *Ban Johnson*, being then alive, who gave a Testimony of this Peice even to be envy'd. Some Cavillers at its first Representation at *Blackfryars*, exclaim'd against the *Indecorum* that appear'd in the part of *Cleander*, who being represented as a Person of seventeen years old, is made to speak words, that would better fute with the Age of Thirty; saying, It was monstrous and impossible: but the Author was sufficiently vindicated by the Lord Viscount *Paulkland*, who made the following Repartee, to One of these *Hypercriticks*; 'Sir, 'tis not altogether so monstrous, 'and impossible, for One of Seventeen Years 'to speak at such a rate; when *He* that made 'him speak in that manner, and writ the whole 'Play, was Himself no Older. This Impression was printed without the Authors consent, from a false and an imperfect Transcript, the Original Copy being (with the Author) in *Italy*; so that it might rather be call'd the First Design, or Foul Draught, than a True Copy. This occasioned a new Edition, and the Publisher impos'd on it a New Title, that it might shew as little Affinity as possible, to (what he calls) its Anti-type; styling it,

*Pallantus and Eudora*, a Tragedy, printed fol. *Lond.* 1653. To this Edition, I recommend the Reader, remembering that of *Martial*

*Multum crede mihi, refert, à fonte bibatur  
Quæ fluit, an pigro quæ stupet unda lacu.*

## Thomas KILLEGREW.

A Gentleman well known at Court, having been Page of Honour to King *Charles* the First, and Groom of the Bed-chamber to King *Charles* the Second, with whom he endur'd twenty Years Exile. During his abode beyond Sea, he took a view of *France*, *Italy*, and *Spain*; and was Honoured by his Majesty with the Creditable Employ of Resident at the State of *Venice*, whither he was sent in *August* 1651. During his Absence from his Country, he diverted himself with the Muses, writing several Playes, of which Sir *John Denham* (in a jocular way) takes notice in his Copy of Verses on our Author's Return from his Embassie from *Venice* (b).

### I.

*Our Resident Tom,  
From Venice is come,  
And bath left the Statesman behind him :  
Talks at the same pitch,  
Is as wise, is as rich,  
And just where you left him you find him.*

### II.

*But who says he was not  
A man of much Plot  
May repent that false Accusation ;  
Having plotted and penn'd  
Six Plays to attend  
The Farce of his Negotiation.*

---

(b) Denham's Poems, p. 70.

Tho' Sir *John Denham* mentions but six, our Author writ nine Plays in his Travells; and two at *London*; amongst which his *Don Thomaso*, in two parts, and his *Parson's Wedding*, will always be valu'd by the best Judges and Admirers of Dramatick Poetry. Of these Eleven Plays, I shall speak in their Order.

*Bellamira her Dream, or Love of Shadows*, a Tragi-comedy, the first Part; printed fol. *Lond.* 1663. written in *Venice*, and dedicated to the Lady *Mary Villiers*, Dutcheſs of *Richmond* and *Lenox*.

*Bellamira her Dream*, the second Part, a Tragi-comedy, written in *Venice*; printed fol. *Lond.* 1663. and dedicated to the Lady *Anne Villiers*, Counteſs of *Essex*.

*Cicilia and Clorinda, or Love in Arms*, a Tragi-comedy, the first Part, printed fol. *Lond.* 1663. written in *Turin*, and dedicated to the Lady *Anne Villiers*, Counteſs of *Morton*.

*Cicilia and Clorinda*, the second Part, a Tragi-comedy printed fol. *Lond.* 1663. written in *Florence* in *August* 1651. and dedicated to the Lady *Dorothy Sidney*, Counteſs of *Sunderland*. The first Scene between *Amadeo*, *Lucius*, and *Manlius*, ſeems copied from the Characters of *Aglatidas*, *Artabes*, and *Megabises*, in the *Grand Cyrus*; ſee the History of *Aglatidas* and *Amestris*, Part 1. Book 3.

*Claracilla*, a Tragi-comedy, printed Folio *Lond.* 1663. written in *Rome*, and dedicated to his Dear Siſter the Lady *Shannon*. On this Play, and *The Prisoners*, Mr. *Carthwright* has writ an ingenious Copy of Verſes, which the Reader

Reader may find amongst his Poems, p. 258.

*Parson's Wedding*, a Comedy printed Folio Lond. 1663. written at *Basil* in *Switzerland*, and dedicated to the Lady *Ursula Bartu*, Widow. This Play was reviv'd at the Old Theatre, in little *Lincolns-Inn-fields*, and acted all by Women, a new Prologue and Epilogue being spoken by Mrs. *Marshall* in Man's Cloaths, which the Reader may find printed in *Covent-Garden Drollery*, 80. pag. 3. &c. The Intrigue of *Careless* and *Wild* circumventing the Lady *Wild*, and Mrs. *Pleasance* into Marriage, is an Incident in several Plays, as *Ram-Alley*, *Antiquary*, &c. but in none so well manag'd as in this Play.

*Pilgrim*, a Tragedy printed Fol. Lond. 1663. written in *Paris* in the Year 1651. and dedicated to the Countess of *Carnarvan*.

*Princess*, or *Love at first sight*, a Tragi-comedy printed Fol. Lond. 1663. written in *Naples*, and dedicated to his Dear Neece, the Lady *Anne Wentworth*, Wife to the Lord *Lovelace*.

*Prisoners*, a Tragi-comedy printed Fol. Lond. 1663. written in *London*, and dedicated to his Dear Neece, the Lady *Crompton*.

*Thomaso*, or *The Wanderer*, a Comedy in two Parts, printed Fol. Lond. 1663. and dedicated to the Fair and Kind Friends of Prince *Palatine Polesander*. In the first part of this Play the Author has borrow'd several Ornaments, as the Song sung by *Angelica* Act 2. Sc. 3. is taken from *Fletcher's* Play call'd *The Captain* Act 4. He has made use of *Ben Johnson* considerably, for not only the Character of *Lopus*, but even the very Words are copied from *Johnson's Fox*, where



where *Vulpone* personates *Scoto* of *Mantua*: as the Reader will see by comparing Act 4. Sc. 2. of this Play, with that of the *Fox*, Act 2. Sc. 2. I do not believe that our Author design'd to conceal his Theft, since he is so just to acknowledge a Song against Jealousy, which he borrow'd, and was written by Mr. *Thomas Carew*, Cup-bearer to King *Charles* the First; and sung in a Masque at *Whitehall*, An. 1633. 'This  
' *Chorus* (says he) I presume to make use of here,  
' because in the first design, 'twas writ at my  
' request, upon a Dispute held betwixt Mrs.  
' *Cicilia Crofts* and my self, where he was present; she being then Maid of Honor: this I  
' have set down, lest any man should believe  
' me so foolish as to steal such a Poem from so  
' famous an Author; or so vain as to pretend  
' to the making of it my self. Certainly therefore, if he scrupled to rob Mr. *Carew*, he would much more Mr. *Johnson*, whose Fame as much exceeded the others, as his Writings and Compositions are better known: However it be, I am sure he is not the only Poet that has imp'd his Wings with Mr. *Johnson's* Feathers, and if every Poet that borrows, knew as well as Mr. *Killegrew* how to dispose of it, 'twould certainly be very excusable: All these Plays are printed together in One Volume in Folio *Lond.* 1664.

### *Sir William KILLEGREW.*

A Gentleman who by his Writings, and his honourable Station in the Court (being Vice-Chamberlain to the Queen Dowager,) is well known.

known. He is the Author of Four Plays, which have been applauded (whether with Justice or no I leave to the Criticks) by Men, who have themselves been reputed Eminent for Poetry, as Mr. *Waller*, Sr. *Robert Stapleton*, Mr. *Lodowick Carlell*, and others: I shall therefore only acquaint the Reader with their several Titles, and submit them to his further judgment.

*Ormasdes, or Love and Friendship*, a Tragi-Comedy.

*Pandora, or The Converts*, a Comedy.

*Selindra*, a Tragi-comedy.

*Siege of Urbin*, a Tragi-comedy.

All these Plays were printed together in Folio, *Oxon* 1666.

There is another Play ascrib'd to our Author call'd *The Imperial Tragedy*, printed Fol. *Lond.* 1669. the chief part was taken out of a Latine Play, and very much alter'd by him or his own diversion. But upon the Importunity of Friends, he was prevailed with to have it publisht; but without Name: because many do censure Plays according to their Opinions of the Author: The Plot is founded on the History of *Zeno* the Twelfth Emperor of *Constantinople* after *Constantine*. Several Authors have writ his Story, as *Marcellinus*, *Cassiodorus*, *Isidore*, *Evagrius*, *Zonaras*, *Baronius*, &c.

John KIRKE.

A Writer, in the Reign of King *Charles* the First, of a Play call'd *The Seven Champions of Christendome*: acted at the *Cock-pit*, and at the  
Red

*Red Bull* in *St. John's Street*, with a general liking; printed 4<sup>o</sup>. *Lond.* 1638. and dedicated to his much respected and worthy Friend *Mr. John Waite*. This Play is written in a mixt stile, and founded on that well known Book in prose, which bears the same Title. See besides *Dr. Heylin's History of St. George*.

## Ralph KNEVET.

An Author that liv'd about the same time with the former. He writ a Play call'd *Rhodon* and *Iris*, a Pastoral, presented at the Florists Feast in *Norwich*, May the Third 1631. printed 4<sup>o</sup>. *Lond.* 1631. and dedicated to the Right Worshipful *Mr. Nicholas Bacon* of *Gillingham* Esquire. This Pastoral is commended by Four Copies of Verses.

## Thomas KYD.

An Ancient Writer, or rather Translator in the time of *Queen Elizabeth*, who publisht a Play call'd *Pompey the Great his Fair Cornelia's Tragedy*; effected by her Father and Husband's Down-cast, Death, and Fortune; printed 4<sup>o</sup>. *Lond.* 1598. and dedicated to the Virtuously Noble, and rightly Honour'd Lady, the Countess of *Suffex*. This Play is translated from the French, of *Robert Garnier*, who in the Reigns of *Charles* the Ninth, *Henry* the Third, and *Henry* the Fourth, was accounted an Excellent Poet, tho' *M. Rapin* says, His Tragedies with those of *Rotrou*, *Serre*, and others of that time, are of a mean Character. 'Tis evident to any

that have read his Tragedies, which are in Number, that he propos'd *Seneca* for Model, and he was thought in those days have happily succeeded in his Design. This Inflation is writ in blank Verse, only here there, at the close of a Paragraph (if I so speak) the Reader is presented with a plet. The *Chorus's* are writ in several Measures of Verse, and are very sententious.

## L.

## John Lacy.

Comedian whose Abilities in Action were sufficiently known to all that frequented King's Theatre, where he was for many years an Actor, and perform'd all Parts that he undertook to a miracle: insomuch that I am to believe, that as *this* Age never had, so *next* never will have his *Equal*, at least his *Superiour*. He was so well approv'd by King *Charles* the Second, an undeniable Judge in Dramatick Arts, that he caus'd Picture to be drawn, in three several Measures in the same Table. *viz.* That of *Teague the Committee*, Mr. *Scruple* in *The Cheats*, Mr. *Galliard*, in *The Variety*: which piece of his being in *Windsor-Castle*. Nor did his merit wholly ly in Acting, he knew both how to judge and write Plays: and if his Comedies somewhat allied to French Farce, 'tis out of noice, rather than want of Ability to write true

true Comedy. We have Three Plays under his Name, viz.

*Dumb Lady, or The Farriar made Phy* a Comedy acted at the Theatre-Royal; p 4°. *Lond.* 1672. and dedicated to the High and most Hopeful Prince, *Charles*, Lord *rick*, and Earl of *Southampton*. This is founded on a Comedy of *Molliere's* call *Medecin malgré luy*. If the Reader will take the pains to compare them together, he will easily see that our Author has much imitated the French Play.

*Old Troop, or Monsieur Ragou*, a Comedy acted at the Theatre-Royal; printed 4°. 1672. and dedicated to the young Prince Third Son to the Dutchess of *Cleveland*. By the stile, this Play likewise is found to be some French Original, tho' my small Acquaintance with French Poets makes me speak only on Conjecture. Both these Plays were received with universal Applause.

*Sir Hercules Buffoon, or The Poetical*, a Comedy acted at the Duke's Theatre printed 4°. *Lond.* 1684. This Play was brought upon the Stage, and published after the Author's Decease, the Prologue was writ by Mr. *Z* and the Epilogue by *Jo. Heyns* the Comedian, both spoken by the later. I know not how the Play succeeded on the Theatre, but I am confident had the Author been alive to have acted it with his Action, it could not have failed of Applause. This Mr. *Darvey* has observed at the beginning of his Prologue;

*Ye Scribling Fops, (cry mercy if I wrong ye)  
 But without doubt there must be some among ye.  
 Know, that fam'd Lacy, Ornament o'th' Stage  
 That Standard of true Comedy in our Age,  
 Wrote this New Play :  
 And if it takes not, all that we can say on't,  
 Is, we've his Fiddle, not his Hands to play on't.*

## John LEANARD.

A confident Plagiary, whom I disdain to stile  
 an Author : One, who tho' he would be esteem'd  
 the Father, is at best but the Midwife to the  
 Labour of others ; I mean those Two Drama-  
 tick Pieces, which go under his Name. I know  
 not how they were receiv'd on the Stage, but  
 am sure the Author deserv'd (tho' the Plays  
 might not) to be damn'd for his *vain-glorious*  
*Faamour* of re-printing another Man's Play, un-  
 der his own Name, as he has done Mr. *Brewer's*  
*Country Girl*, under the Title of

*Country Innocence, or The Chamber-maid*  
*turn'd Quaker*, a Comedy acted at the Theatre  
 Royal, printed 4<sup>o</sup>. Lond. 1677. and dedicated  
 to his Honour'd Friend Sr. *Francis Hinchman*.  
 Whether his Patrons Instructions (c) rais'd him  
 to that height of *presumption* as to publish ano-  
 ther man's Play as his own, I pretend not to  
 judge : but I am sure he has sufficiently made  
 appear to the World that he is One of those  
 Authors he speaks of, *whose Arrogance and Im-*  
*pudence are their chief dependency*. Had our Au-  
 thor been as well acquainted with *Martial*, as

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(c) Epistle Dedicatory.

he pretends to be with *Homer*, he would have weigh'd his Opinion before he had made any *progression* as he calls it in his Thefts. (d)

*Mutare dominum non potest liber notus.-----*

*Aliena quisquis recitat, & petit famam;*

*Non emere Librum, sed silentium debet.*

*Rambling Justice, or The Jealous Husbands* with the Humours of Sir John Twiford, a Comedy acted at the Theatre-Royal; printed 40 Lond. 1680. A great part of it is stoln from: Comedy of *Middleton's* call'd *More Dissembler: besides Women*. As the Scene between Sir General Amorous and Bramble Act 2. Sc. 1. is stoln from the Scene between *Lactantio* and *Dondok* Act 3. Sc. 1. *Petulant Easy* disguis'd like a Gipsy in the same Act, is borrow'd from *Aurelia's* Disguise in *Middleton's* Play, Act 4. Sc. 1. The Scene between *Bramble* and the *Gipsies* is stoln from the same Play; but since our Author is forc'd to strole like One of *that* Tribe for a Livelihood, with the Issue of other Men's Brains, I leave him to his hard Stars: tho possibly *Gipsy-like*, he begs with stoln Children, that he may raise the more Compassion.

## Nathaniel LEE.

An Author whose Plays have made him sufficiently remarkable to those who call themselves *The Wits*; and One whose Muse deserv'd a better Fate than *Bedlam*. How truly he has verified the Saying of the Philosopher, *Nullum*

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(d) Lib. 1. Epigr. 67.

giant: Ingenium sine mixtura duppliciter;  
to the Regret and Pity of all that hear it  
is manifest: I heartily wish his Madness  
not exceeded that *Divine Fury* which *Orpheus*  
possesses, and which usually accompanies the  
poet;

*Deus in nobis agitante callypus ille.*

his Condition is far worse, as it has  
been describ'd in a Satyr on the Modern Poets,  
where (<sup>a</sup>), in a Den rent out from beneath the  
Foot with Muse, the Brain-sick Poet lies  
miserably wretched to be ador'd  
Plays, for Heroes, and for Passions and  
unhappily he raves his sleepless Hours away;  
till all Nights, in darkness all the Day  
if he gets some intervals from pain;  
Fit returns; he foams and bites his Chain,  
Eye-balls roll, and he grows mad again.

However, before this misfortune befel him,  
he wrote several Dramatical Pieces, which gave  
him Title to the First Rank of Poets; there  
were several of his Tragedies, as *Mitridates*,  
*Andronicus*, &c. which have forc'd Tears from  
the softest Eyes in the World: his Muse indeed  
deserv'd for the Diversion of the Fair  
so soft and passionately moving, are his  
Poems of Love written. He has publish'd  
English Plays, besides those two, in which he  
co-oper'd with Mr. Dryden (and of which we have  
before spoken) viz.

*For Borgia*, Son to Pope *Alexander the VI.*

in Bedlam.



a Tragedy acted at the Duke's Theatre by their Royal-Highnesses Servants ; printed *Lond.* 1680. and dedicated to the Right honourable *Philip* Earl of *Pembroke* and *Montgomery*. For the Plot, see Writers of those as *Guicciardine*, L. 5, 6. *Mariana* L. 27, 2. *Paul Ricaut's* Continuation of *Platina*, Reign of Pope *Alexander* the VI.

*Constantine the Great*, a Tragedy acted at the Theatre-Royal by their Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1684. Many are the Authors that have writ the Actions of this Illustrious Emperor, as *Socrates*, *Sozomen*, *Eusebius*, *Evagrius*, *Entropius*, *Ruffinus*, *Baronius*, &c. The Story of *Crispus* and *Fausta*, is particularly related (as I think) in *Ammianus Marcellinus*. See besides *Beard's* Theatre of God's Judgments, Ch. 13. p. 225.

*Gloriana, the Court of Augustus Cæsar*, a Tragedy in Heroick Verse, acted at the Theatre-Royal by their Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1676. and dedicated to her Grace the Duchess of *Portsmouth*. The Plot I take to be rather founded on Romance than History, as the Reader will find by comparing this with the Romance of *Cleopatra*, in the first Stories of *Cæsario*, *Marcellus* and *Julia*. i. Book 3. Part 5. Book 3. *Ovid*, *Cypassis* and *Alia*, Part 7. Book 3. A Modern Poet, in a Poem writ in Imitation of Sir *John Suckling's* Sonnet of the Poets, writes thus of our Author of this Play (†):

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(†) *Rocheſter's* Poems, p. 111.

## ***Dramatick Poets.***

Lee slept next,  
 No remembrance be  
 the Rubies in's Fall,  
 he had as much Wit  
 lest that indeed he had  
 sometimes strain'd a Jo  
 in th' Throat;

*own'd he had Sense, t' encourage him for 't;  
made him his Ovid in Augustus's Court.*

*ius Junius Brutus, Father of his Country,*  
gedy, acted at the Duke's Theatre, by  
Royal Highnesses Servants; printed, 40  
1681. and dedicated to the Right Ho-  
ble Charles, Earl of Dorset and Middle-  
This Play well deserv'd so great a Patron  
Lordship, few Plays that I know, being  
with more Manly Spirit, Force and Vi-

For the Plot our Author has partly  
'd History, partly Romance : For Hi-  
consult *Floras* Lib. 1. Ch. 9, 10. *Livy* Lib.  
*Myfius Hallicarnassens*, *Entropius*, *Sextus*  
*Orosius*, &c. For Fiction, read in the  
nce called *Clelia*, The History of *Junius*  
s, Part 2. Book 1. p. 170. Part 3. Book 1.

*Massacre of Paris*, a Tragedy acted at the  
re-Royal, by their Majesties Servants,  
d. 4<sup>o</sup>. *Lond.* 1690. This Play is founded  
on the Bloody Massacre which was acted on  
St. Bartholomew Day, in the Year 1572. For  
history, consult *Thuanus*, *Davila*, Lib. 5.  
*Matthieu*, or, (as some say) *Montbard* his  
translation of *De Serres*, *Mezeray* and other

Historians in the Reign of *Charles* the IX. Several passages in the Duke of *Guise*, are borrow'd from this Play, as the Reader may find by comparing p. 6. of the former, with p. 4. of the latter; p. 11. with p. 5. p. 13. with p. 5. and 6, &c.

*Mithridates King of Pontus*, a Tragedy, acted at the Theatre-Royal, by their Majesties Servants; printed 40. *Lond.* 1678. and dedicated to the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*. This Play may be reckon'd amongst those of the First-Rank, and will always be a Favourite of the Tender-hearted Ladies. It is founded on History: See *Appian de Bell. Mithrid.* *Florus* l. 3. c. 5. *Vell. Paterculus*, l. 2. *Plutarch* in the Lives of *Scylla*, *Lucullus* and *Pompey*, &c.

*Nero Emperor of Rome his Tragedy*, acted at the Theatre-Royal by his Majesties Servants; printed 4<sup>o</sup>. *Lond.* 1675. and dedicated to the Right Honble the Earl of *Rochester*. This Play is writ in a mixt Stile, part in Prose, part in Rime, and part in Blank Verse. For the Plot, consult *Suetonius* in his Life; *Aurelius Victor*; *Tacitus Ann. lib.* 13, 14, &c. *Sulpicius Severus*, &c.

*Princess of Cleve*, a Tragi-comedy, acted at the Queen's Theatre in *Dorset Garden*; printed 4<sup>o</sup>. *Lond.* 1689. and dedicated to the Right Honourable *Charles* Earl of *Dorset* and *Middlesex*, Lord Chamberlain of his present Majesty's Household, and one of his Majesties most Honourable Privy Council. This Play is founded on a Romance call'd *The Princess of Cleves*, translated from the *French*. The Invektive  
against

against Women, spoken by *Poltrot* Act 5. Sc. 1. is printed in several Books of Poetry, and may be read in a Romance call'd *The French Rogue*, 8<sup>o</sup>. ch. 21. p. 132. The Author tells his Patron, (g) *That the Duke of Guise has wrested two Scenes from the Original*; but which they are I have not time to enquire.

*Rival Queens, or The Death of Alexander the Great*, a Tragedy acted at the Theatre-Royal, by their Majesties Servants, printed *Lond.* 1677. and dedicated to the Right Honourable *John, Earl of Mulgrave*. This Play has always been applauded by the Spectators, and is acknowledg'd a Master-piece by Mr. *Dryden* himself, in that Copy of Verses prefix'd to it, which are a sufficient Testimony of its worth. The Prologue was written by Sir *Car Scroop*. For the Plot, as far as the Author has follow'd History, consult *Arrian*; *Q. Curtius*; *Plutarch's* Life of *Alexander*; *Justin* lib. 11, 12. *Diodorus Siculus*, lib. 17. & 18. *Josephus* lib. 11. cap. 8.

*Sophonisba, or Hannibals Overthrow*, a Tragedy, acted at the Theatre-Royal, by their Majesties Servants; printed 4<sup>o</sup>. *Lond.* 1676. and dedicated to her Grace the Dutchess of *Portsmouth*. This Play is writ in Heroick Verse, and hath always appear'd on the Stage with applause; especially from the Female Sex: and Envy it self must acknowledge, That the Passion between *Massanissa*, and *Sophonisba*, is well express't; tho' *Hannibal* and *Scipio's* Parts fall somewhat short of the Characters given them by Historians; as the Ingenious and Sharp Lord

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(g) Epist. Ded.

*Rocheſter* has obſerv'd, in his Alluſion to *Horace's* Tenth Satyr of the Firſt Book ;

*When Lee makes temperate Scipio, fret and rave ;*

*And Hannibal, a whining Amorous Slave,  
I laugh, and wiſh the Hot-brain'd Fuſtian-Fool,  
In Buſby's Hands to be well laſht at School.*

As our Author has taken the Liberty in ſeveral Plays to follow Romances, ſo poſſibly he purpoſely err'd with the late Earl of *Orrery*, who in his firſt Part of *Pattheniſſa*, has repreſented the Warlike *Hannibal* as much in Love with *Izadora*, as Mr. *Lee* has deſcrib'd him paſſionate of *Rosalinda's* Charms. Many Hiſtorians have writ the Actions of theſe Great Men: ſee *Cornelius Nepos* his Life of *Hannibal* ; *Plutarch's* Life of *Scipio* ; and that of *Hannibal*, father'd on him, tho' ſuppos'd to be writ by *Donatus Acciajolus* : *Livy* Dec. 3. Lib. 1. &c. *Florus* Lib. 2. C. 6. *Juſtin*. *Oroſius*, *Diodorus*, *Polybius*, *Appian*, &c. Thoſe who underſtand *Italian*, may read the Story of *Maſſaniſſa*, and *Sophoniſba*, very neatly deſcrib'd by the Excellent Pen of *Petrarch*, in his *Il Trionfo d' Amore*, C. 2.

*Theodoſius*, or *The Force of Love*, a Tragedy acted by their Royal-Highneſs's Servants, at the Duke's Theatre ; printed 4o. *Lond.* 1680. and dedicated to her Grace, the Dutcheſs of *Richmond*. The Paſſions are extreamly well drawn in this Play, and it met with its deſerv'd Applauſe : and our Author has ſaid with as much Truth as Modeſty (<sup>b</sup>), That ſuch Characters

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(h) Epist. D. d. cat.

*Edwy Dawber cannot draw.* This Play is founded on a Romance call'd *Pharamond*, translated from the *French* of Mr. *Calprenede*. See the History of *Varannes*, Part 3. Book 3. p. 282. Of *Martian*. Part 7. Book 1. p. 207. Of *Theodorus* Part 7. Book 3. p. 256.

I know nothing else that our Author has in Print; and therefore I shall conclude with that just Commendation given him and Mr. *Otway*, by Mr. *Evelyn*, in his Imitation of *Ovid's Elegy ad Iuuius* (1).

*When the aspiring Grecian (1) in the East,  
And baughty Philip (1) is forgot in the West,  
Then Lee and Otway's Works shall be suppress.*

## John LILLY.

An Ancient Writer, living in the Reign of Queen *Elizabeth*: he was a *Kentish* Man, and in his younger Years brought up in *St. Mary Magdalen* Colledge in *Oxon.* where in the Year 1575. he took his Master of Arts Degree. He was a very close Student, and much addicted to Poetry; a Proof of which he has given the World in Nine Plays, he has bequeath'd to Posterity, and which in that Age, were well esteem'd both by the Court and the University. He was One of the first Writers, that in those Days attempted to reform our Language, and purge it from obsolete Expressions. Mr. *Blount*, a Gentleman, who has made himself known to the

(1) *Tate's* Collection of Poems, 8°. p. 90. (2) He alludes to the Rival Queens. (1) To *Don Carlos*.

World, by the several Pieces of his own Writing, (as *Horæ Subsecivæ*, his *Microcosmography*, &c.) and who publisht six of these Plays; in his Title-page stiles him, The only Rare Poet of that Time, The Witty, Comical, Facetiously-Quick, and Unparalell'd *John Lilly*.

'Tis not to be expected that I should any where trace this Author, if the Character Mr. *Blount* gives of him in his Epistle Dedicatory, be true; 'That he sat at *Apollo's* Table; that '*Apollo* gave him a Wreath of his own *Bayes*, 'without Snatching; and that the *Lyre* he 'play'd on, had no borrow'd Strings. The Reader therefore is only to expect a short Account of his Titles Alphabetically.

*Alexander and Campaspe*, a Tragical-Comedy play'd before the Queens Majesty, on *Twelfth-day* at Night, by her Majesties Children, and the Children of *Paul's*, and afterwards at the *Black-fryars*; printed 12°. *Lond.* 1632. The Story of *Alexander's* bestowing *Campaspe* on the Enamour'd *Apelles*, is related by *Pliny* in his his Natural History, Lib. 35. L. 10.

*Endymion*, a Comedy presented before Queen *Elizabeth*, by the Children of her Majesties Chappel, and the Children of *Paul's*; printed 12°. *Lond.* 1632. For the Story of *Endymion's* being belov'd by the *Moon*, with Comments upon it, may be met with in most of the *Mythologists*: See *Lucian's* Dialogues between *Venus* and the *Moon*; *Natalis Comes*, Lib. 4. C. 8. *Hygini Poeticon Astronomicon*; *Fulgentii Mythologia*; *Galtruchius's* History of the Heathen Gods, Lib. 1. C. 9. M. *Gombauld* has writ a Romance,

mance, call'd *Endymion*, translated in *English*, printed octavo 1639.

*Galathea*, a Comedy play'd before the Queens Majesty at *Greenwich*, on *New-Years Day* at Night, by the Children of *Paul's*; printed 120. *Lond.* 1632. In the Characters of *Galathea* and *Phyllidia*, the Poet has copy'd the Story of *Iphis* and *Janet*, which the Reader may find at large in *Ovid's Metamorphosis*, Lib. 9. Cap. 12.

*Love's Metamorphosis*, a Witty and Courtly Pastoral, first play'd by the Children of *Paul's*, and now by the Children of the Chappel; printed 4°. *Lond.* 1601.

*Maid's Metamorphosis*, a Comedy, fundry times acted by the Children of *Paul's*; printed 4°. *Lond.* 1600. The first Act is wholly writ in Verse, and so is the greatest part of the Play.

*Mother Bombie*, a Pleasant Conceited Comedy, fundry times play'd by the Children of *Paul's*; printed 120. *Lond.* 1632.

*Mydas*, a Comedy, play'd before the Queens Majesty upon *Twelfth-day* at Night; printed 120. *Lond.* 1632. For the Story, see *Ovid's Metamorphosis*, Lib. 11. Fab. 4. *Natalis Comes*, Lib. 9. Cap. 15. *Galtruchius*, Book 2. Ch. 5. *Apuleius* has writ the Story at large in his *Aureus Asinus*, &c.

*Sapho and Phao*, a Comedy, play'd before the Queens Majesty on *Shrove-Tuesday*, by her Majesties Children, and the Children of *Paul's*, and afterwards at the *Black-fryars*; printed 120. *Lond.* 1632. This Story the Reader may learn from *Ovid's Epistle of Sapho*, to *Phaon*, Ep. 21.

Wo-



*Woman in the Moon*, a Comedy, presented before Her Highness, printed 4o. *Lond.* 1667.

Six of these Plays, viz. *Alexander and Campaspe*, *Endymion*, *Galathea*, *Mother Bombie*, *Mydas*, *Sapho and Phao*, are printed together, under the Title of Six Court Comedies, 12<sup>o</sup>. *Lond.* 1632. and dedicated by the above mention'd Mr. *Blount*, to the Right Honourable *Richard Lumley*, Viscount *Lumley* of *Waterford*. The other three are printed single in 4<sup>o</sup>. By which it appears how much Mr. *Philips* (m) and his Transcriber Mr. *Winstanley* (n) are mistaken, in affirming, That all Mr. *Lilly's* Plays are printed together in a Volume: Nor are they less mistaken in ascribing to him a Play call'd *Warning for fair Women*, it being writ by an Anonymous Author.

I presume our Author may have other Pieces in print, tho' I have not been so happy to see them: Mr. *Blount* seems to mention a Book stiled *Euphues*, (o) 'Our Nation (says he) are in 'his Debt for a new *English* which he taught 'them; *Euphues* and his *England* began first, 'that Language: All our Ladies were then his 'Schollars; and that Beauty in Court, which 'could not Parley *Eupheisme*, was as little regarded, as She which now there, speaks not 'French.

## Thomas LODGE.

A Doctor of Physick in the Reign of Queen *Elizabeth*; who was not so entirely devoted to

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(m) Pag. 113. (n) Pag. 97. (o) Epistle to the Reader.

*Æsculapius*, but that during his Residence in the University of *Cambridge*, he sometimes sacrificed to *Apollo*, and the Nine Sisters. Mr. *Philips* says (†), ‘That he was One of the Writers of those pretty old Pastoral Songs and Madrigals, which were very much the Strain of those Times. But ’tis not in *Lyrick Poetry* alone that he exercis’d his Pen, but sometimes he exercis’d it in *Dramatick* likewise, in which way he has publish two Pieces, viz.

*Looking-Glass for London and England*, a Tragi-comedy, printed 4o. *Lond.* 1598. in an old Black-Letter. In this Play our Author was assisted by Mr. *Robert Green*, of whom we have given an Account p. 241. This Drama is founded on *Holy Writ*, being the History of *Jonas* and the *Ninevites*, form’d into a Play. I suppose they chose this Subject in Imitation of others who had writ Dramas on Sacred Subjects long before them; as *Ezekiel*, a Jewish Dramatick Poet, writ the Deliverance of the *Israelites* out of *Egypt*; *Gregory Nazianzen*, or as some say, *Apollinaris* of *Laodicea*, writ the Tragedy of *Christ’s* Passion: as I learn from the Learned *Vossius* (¶). To these I might add *Hugo Grotius*, *Theodore Beza*, *Petavius*, &c. all which have built upon the Foundation of Sacred History.

*Wounds of Civil War*, lively set forth in the true Tragedies of *Marius* and *Silla*, publicly play’d in *London*, by the Right Honourable the Lord High Admiral his Servants; printed 4o. *Lond.* 1594. For the Plot, consult *Plutarch* in

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(†) Pag. 178. (¶) Addend. Lib. 2. Inst. Poet.

the Lives of *Marius* and *Silla*; *Velleius Paterculus*, Lib.2. *Salust. de Bello Jugurth.* *T. Livius*, Lib.66. *Brev. Florus*, Lib. 3. C.3. *Aurelius Victor*; *Eutropius*, &c.

This Author (as Mr. *Winstanley* says) (†) was an Eminent Writer of Pastoral Songs, Odes, and Madrigals; of which he cites a pretty Sonnet, which is said to be of his Composure: and he has transcrib'd another in praise of *Rosalinde*, out of his *Euphues's Golden-Legacy*. This Book I never saw; and know nothing else of our Author's Writing, except a Treatise of the Plague, printed 4<sup>to</sup> *Lond.* 1600. As to the Plays ascrib'd to him by Mr. *Philips* and Mr. *Winstanley*, in which he is made an Associate with Mr. *Robert Green*, I have already shewed their mistake in the Account of that Author, to which I refer the Reader.

## *Sir William Lower.*

A Gentleman that liv'd in the Reign of King *Charles* the First, who during the heat of our Civil Wars, took Sanctuary in *Holland*, where in peace and privacy he enjoy'd the Society of the *Muses*. He was a great Admirer of the *French* Poets, and bestowed some times and pains in dressing some Plays in an *English* Garb: besides what, he has writ himself in his Mother-Tongue. So that we are obliged to him for six Plays, viz.

*Amorous Phantasm*, a Tragi-comedy printed at the *Hague* 120. 1658. and dedicated to her

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(†) Pag. 72.

**Highness** *The Princess Royal.* This Play is translated from the *French* of M. *Quinault's Le Fantôme Amoureux*, which appear'd with success on the *French Stage*.

*Enchanted Lovers*, a Pastoral; printed at the *Hague* 120. 1658.

*Horatius*, a *Roman Tragedy*; printed 4°. *Lond.* 1656. This Play is Translated from the *French* of Mr. *Corneille*; and as it is the first Version we had of that Admirable Play, I think it ought to be excused, if it come short of the Excellent Translation of Mr. *Cotton*, and the Incomparable *Orinda*. For the Story, consult *Livy*, Lib. 1. *Florus*, Lib. 1. C. 3. *Dionysius Halicarnassæus*, *Cassiodorus*, &c.

*Noble Ingratitude*, a Pastoral Tragi-comedy, printed at the *Hague* 12°. 1658. and dedicated to Her Majesty the Queen of *Bohemia*. Our Author is fully perswaded, that this (¹) Play is in the Original One of the best Dramatick Pieces, that has been presented on the *French Stage*: and undoubtedly M. *Quinault* is an Excellent Poet, notwithstanding the Raillery of the Sharp-witted *Boileau* (¹).

*Si je pense exprimer un Auteur sans default,  
La Raïson dit Virgile, & la Rime Quinault.*

*Phoenix in her Flames*, a Tragedy, printed 4°. *Lond.* 1639. and dedicated to the Right Worshipful, his most Honoured Cousin, *Thomas Lower Esquire*. This Play was written before our Author was Knighted, and I take it to be the first he writ.

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(¹) Epist. Dedic. (¹) Sat. 2.

*Polycutes*, a Tragedy; printed 40. 1655. For the true Story, consult *Coeff Hist. Rom. Surius de Vitis Sanctorum*. 1 the Incidents of the Dream of *Paulina*, the of *Severus*, the Effectual Baptism of *Polycutes*, the Sacrifice for the Emperours Victory Dignity of *Felix*, the Death of *Nearchus* Conversion of *Felix* and *Paulina*, they are them the Author's Invention.

Three of these Plays; viz. *Amorous Intestine*, *Enchanted Lovers*, *Noble Ingratitude* were printed together at the *Hague*, during Author's Exile; and at His Majesty's Request the Remainder of the Copies were purchased by Mr. *Kirkman*, who printed new Titles in Year 1661.

## Thomas LUPON.

I am able to recover nothing of this Author either as to the time of his Birth, the place where he liv'd, or any thing he writ, but a Tragedy mention'd in former Catalogues called

*All for Money*, which I never saw.

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M.

## Lewis MACHIN.

A Gentleman that liv'd in the Reign of Charles the Martyr; the Author of a single Play, called

*Dumb Knight*, an Historical Comedy,

sundry times by the Children of his Majesties Revels; printed 4o. *Lond.* 1633. Our Author has borrow'd several Incidents from Novels; as the Story of *Mariana* her Swearing Prince *Philocles* to be Dumb, Act 2. is borrow'd from *Bandello's* Novells, as I have read the Story, translated by *Belleforest* Tom. 1. Nov. 13. The same Incident is in a Play, called *The Queen, or The Excellency of her Sex*. *Alfonso's* Cuckolding *Prate* the Oratour, Act 3. and the latter appearing before the Council, and pleading in *Alfonso's* Cloathes, whilst he is brought before the King in the Orator's Habit, Act 5. is borrow'd (as I remember) from another of *Bandello's* Novels; and the *English* Reader may meet with the same Story in *The Complaisant Companion*, octavo p. 246.

## John MAIDWEL.

An Ingenious Person, still living (as I suppose) in *London*; where some time ago he undertook the Care and Tuition of young Gentlemen, and kept a Private School; during which Employment, besides some other Performances, (with which he has obliged the World) he has borrow'd so much time as to write a Play, stiled

*Loving Enemies*, a Comedy acted at his Highness the Duke of *York's* Theatre; printed 4o. *Lond.* 1680. and dedicated to the Honourable *Charles Fox* Esquire. The part of *Circumstantio*, seems to me to resemble the Humor of *Sir Formal Trifle*; especially the Description of the *Magpies* sucking a *Hen's* Egg,  
Act

Act 4. Sc. 1. is writ much after the same way with *that* of the Mouse taken in a Trap, See *Virtuoso*, Act 3. towards the End. The Epilogue to this Play, is writ by Mr. *Shadwell*.

## Jasper MAIN.

A Person of Fame and Note, as well for Natural Parts, as acquired Learning. He was Born in the Reign of King *James* the First, at *Hatherleigh*, &c. His Education was at *Westminster* School; from whence he was transplanted to *Christ-Church*, and admitted Student *A.D.* 1624. In this Colledge he gradually advanced in the Study of Arts and Sciences, till he took both his Degrees, and enter'd into holy Orders, and was prefer'd to two Livings, both in the Gift of the Colledge, and one hard-by *Oxford*. About this time the Civil Wars breaking out, and the Pious King being forc'd by wicked Subjects, to fly for shelter to this Seat of the Muses: our Author was made choice of amongst others deputed to Preach before His Majesty. Soon after which, Mr. *Wood* tells us, he was created Dr. of Divinity, and resided in *Oxford* till the time of the Mock Visitation sent to the University, when he, amongst other Worthies eminent for their Loyalty, was ejected not only from the Colledge, but both his Livings. During this Storm, he found an *Asylum* in the House of the Right Honourable the Earl of *Devonshire*, where for the most part he resided, till the Happy Return of King *Charles* the Second to his Kingdomes; at

at which time, he was not only restored to his Places, but made Canon of *Christ-church*, and Arch-deacon of *Chichester*; which Preferments he enjoy'd to his Death. He was a Person of a ready and facetious Wit, and yet withal, a sound, Orthodox Preacher. In his younger years, he was very much addicted to Poetry, in which time he writ two Plays, which are very much esteem'd by the generality of those who delight in Dramatick Poetry.

*Amorous War* a Tragi-comedy, printed 4<sup>o</sup>. Oxon. 1658.

*City Match*, a Comedy acted before the King and Queen at *Whitehall*, and afterwards on the Stage at *Black-friars*, with general Applause, and printed 4<sup>o</sup>. Oxon. 1658. These two Plays, have been printed in Folio, 4<sup>o</sup>. and 8<sup>o</sup>. and are bound together.

Besides these Dramatick Pieces our Author writ a Poem, upon the Naval Victory over the *Dutch* by the Duke of *York*, printed 1665. and added some Dialogues to those of *Lucian* translated by Mr. *Francis Hicks*, printed Fol. Lond. 1638. He publisht likewise many serious Pieces, as several Sermons in 4<sup>o</sup>. 1646---47---52---62. Amongst which, none was so much talkt of, as *that* concerning false Prophets. It was, if I mistake not, writ against by Mr. *Francis Cheynel*, which occasion'd our Authors Vindication publisht 1647. He writ besides *Ὁχλομαχία*, or The Peoples War examined, according to the Principles of Scripture and Reason, in answer to a Letter, for the satisfaction of a Person of Quality, printed 4<sup>o</sup>. ---1647. with



several other Pieces which I have not seen.

He Died on the Sixth day of *December*, *1672.* and was Buried in *Christ-Church* on the North-side of the Quire: having in his Will left several Bequests to Pious uses. As Fifty Pounds to the Re-building of *St. Pauls*; A Hundred Pounds to be distributed by the Two Vicars of *Cassington* and *Purton*, for the use of the Poor of those Parishes, with many other Legacies: amongst which I cannot forget One which has frequently occasion'd Mirth at the relation. He had a Servant who had long liv'd with him, to whom he bequeath'd a Trunk and in it *Somewhat* (as he said) *that would make him Drink after his Death.* The Doctor being dead the Trunk, was speedily visited by his Servant with mighty Expectation, where he found this promising Legacy to be nothing but a *Red-Herring*: So that it may be said of him that his propensity to innocent Raillery was so great, that it kept him Company even after Death.

## Cosino MANUCH.

A Gentleman that liv'd in the Reign of King *Charles* the First, and One that as I suppose took up Arms for his Majesty, under the Quality of a Major, tho' whether of Horse or Foot I am ignorant. Mr. *Phillips* (\*) supposes him an Italian, stiling him *Manuci*; but whatever his Country be, he has writ Two Plays which shew him well vers'd in the English Language; viz.

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(\*) *Modern Poets*, p. 29.

*Just General*, a Tragi-comedy printed quarto Lond. 1650. and dedicated to the Right Honourable *James Earl of Northampton*, and *Isabella*, his most Virtuous Lady. This is the first Play our Author writ, and which was intended for the Stage, but never acted: not that it is in any ways contemptible; and therefore the Mayor did not forfeit his Modesty when he said of it, (b)

*In spite of Malice, venture I dare thus far,  
Pack not a Jury, and I'll stand the Bar.*

*Loyal Lovers*, a Tragi-comedy printed 4<sup>o</sup>. Lond. 1652. In this Play our Author lashes the old Committee-men, and their Informers, in the Persons of *Gripeman* and *Sodom*, and I believe he meant to expose *Hugh Peters's* Adventure with the Butcher's Wife of *St. Sepulcher's*, with his Revenge thereupon, under the Characters of *Phanaticus* and *Fly-blow*. If my Conjecture prove true I hope no sober man will be angry, that *Peters* should be personated on the Stage, who himself had ridicul'd others, when he acted the Clown's part in *Shakespeare's* Company of Comedians, as I have read in *Dr. Young's* Relation of his Life.

If it be consider'd that our Author's Muse was *travesté en Cavileer*; that he made Writing his Diversion, and not his Business; that what he writ was not borrow'd but *propriâ Minervâ*, I hope the Criticks will allow his Plays to pass Muster amongst those of the third Rate.

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(b) Prologue to the Reader.

**Gervase MARKHAM.**

A Gentleman who flourisht under the  
 of Queen *Elizabeth*, King *James*, and  
*Charles* the First: for the later of whom he  
 up Arms, in the time of the Rebellion:  
 honour'd by His Majesty with a Captain's  
 mission. He was the Son of *Robert Ma*  
 of *Cotham*, in the County of *Nottingham*  
 and was eminently Famous for his nun  
 Volumes of Husbandry, and Horsemans  
 besides what he has writ on Rural Recre  
 and Military Discipline. He understood  
 Practick as well as the Theory of the  
 War: and was esteem'd a good Scholar, a  
 excellent Linguist, understanding perfect  
*French*, *Italian*, and *Spanish* Languages,  
 all which he collected Notes of Husbandry  
 the enumeration of his Works the Reader  
 be satisfied of his excellent Parts and Abilities  
 and that he was *tam Marti quam Musis*  
 vers'd in the Employments of War and Letters  
 and One piece of Dramatick Poetry which  
 has publisht, will shew that he Sacrific'd  
*Apollo*, and the *Muses*, as well as to  
 and *Pallas*. This Play is extant under  
 Title of

*Herod and Antipater*, a Tragedy print  
*Lond.* 1622. where, or when this Play  
 acted the imperfection of my Copy hinders  
 information. For the Foundation 'tis built  
 History. See *Josephus Ant. Jud.* Lib. 1  
 16, & 17. *Torniel*, *Salian*, *Spondanus*, &  
*Ann.* &c

I shall now mention his Works, and first those w<sup>h</sup> treat of Horsemanship, which have made him Famous all over *England*. Of these he has writ *A Discourse of Horsemanship*, printed 4<sup>o</sup>. without Date, and dedicated to Prince *Henry* Eldest Son to King *James* the First. *Cure of all Diseases incident to Horses*, 4<sup>o</sup>. 1610. *English Farrier*, 4<sup>o</sup>. 1649. *Master-piece*, 4<sup>o</sup>. 1662. *Faithful Farrier*, 8<sup>o</sup>. 1667. *Perfect Horseman*, 12<sup>o</sup>. 1671. For Husbandry he publisht *Liebault's Le Maison Rustique*, or The Country Farm, Fol. Lond. 1616. This Treatise (which was at first translated by Mr. *Richard Surfet*, a Physitian) our Author enlarg'd with several Additions from the *French* Books of *Serres* and *Vmet*, the *Spanish* of *Albiterio*, and the *Italian* of *Grilli*, and others. *The Art of Husbandry*, first translated from the Latine of *Conr. Heresbachius*, by *Barnaby Googe*, he revis'd and augmented, 4<sup>o</sup>. 1631. He writ besides, *Farewel to Husbandry*, 4<sup>o</sup>. 1620. *Way to get Wealth*, wherein is compris'd his Country Contentments, printed 4<sup>o</sup>. 1668. To this I may add *Hungers Prevention*, or his *Art of Fowling*, 8<sup>o</sup>. His *Epitome*, 12<sup>o</sup>. &c. In Military Discipline, he has publisht *The Souldiers Accidence, and Grammar*, 4<sup>o</sup>. 1635. Besides these the second part of the First Book of *The English Arcadia* is said to be writ by him: inso-much that he may be accounted if not *Unus in Omnibus*, at least a Benefactor to the Publick, by those Works he left behind him, which will (without doubt) eternise his Memory.

**Christopher MARLOWE.**

An Author that was Cotemporary with the Incomparable *Shakespeare*, and One who trod the Stage with Applause both from Queen *Elizabeth*, and King *James*. Nor was he accounted a less Excellent Poet by the Judicious *Johnson*: and *Heywood* his Fellow Actor, stiles him, the Best of Poets. In what esteem he was in his time may be gathered from part of a Copy of Verses writ in that Age, call'd a *Censure of the Poets*, where he is thus Characteriz'd.

*Next Marlow bathed in the Thespian Springs,  
Had in him those brave Sublunary things,  
That your First-Poets had; his Raptures were  
All Air and Fire, which made his Verses clear;  
For that fine Madness still he did retain,  
Which rightly should possess a Poet's Brain.*

His Genius inclin'd him wholly to Tragedy, and he has obliged the world with Seven Plays of this kind, of his own Composure, besides One, in which he join'd with *Nash*, call'd *Dido Queen of Carthage*, which I never saw. Of the others take the following Account.

*Dr. Faustus his Tragical History*, printed 4<sup>th</sup>. Lond. 1661. There is an old Edition which I never saw, but this is printed with new Additions of several Scenes. The Plot, or the Foundation of this Play, may be read in several Authors, as *Camerarii Hor. Subciv. Cent. 1. Vierter de Prestigiis Daemonum, Lib. 2. Cap. 4. Lonicerus, &c.*

*Ed-*

*Edward the Second*, a Tragedy printed 4<sup>o</sup>.  
*Lond.*----- I know not the Date, or the Stage  
 where this Play was acted, thro' the defect of  
 my Title-page. For the Plot consult the Hi-  
 storians, that have writ on those Times, as  
*Ranulphus Higden, Walsingham, Math. West-*  
*minster.* Especially those that have more par-  
 ticularly writ his Life, as *Thomas de la More.*  
*Sr. Fr. Hubert, &c.*

*Jew of Malta*, a Tragedy play'd before the  
 King and Queen, in her Majesties Theatre, at  
*Whitehall*, and by her Majesties Servants at the  
*Cock-pit*, printed 4<sup>o</sup>. *Lond.* 1633. (after the  
 Author's Decease) and dedicated (by Mr. *Tho-*  
*mas Heywood* the Publisher) To his Worthy  
 Friend Mr. *Thomas Hammon* of *Gray's-Inn*.  
 This Play was in much esteem, in those days  
 the Jew's Part being play'd by Mr. *Edward Al-*  
*len*, that Ornament both to *Black-friars* Stage,  
 and to his Profession; to the One on Account of  
 of his excellent Action, to the Other of his  
 exemplary Piety in founding *Dulwich* Hospital  
 in *Surrey*. What Opinion Mr. *Heywood* had  
 of the Author and Actor, may be seen by the  
 beginning of his Prologue spoke at the *Cock-pit*.

*We know not how our Play may pass this Stage,*  
*But by the best of Poets \* in that Age*  
*The Malta Jew had being, and was made :*  
*And He, then by the best of \* Actors play'd :*  
*In Hero and Leander, (c) one did gain*  
*A lasting Memory : in Tamberlain,*

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\* *Marloe.* \* *Allen.* (c) A Poet.

*This Jew, with others many : th' other was  
The Attribute of peerless; being a Man  
Whom we may rank with (doing no one wrong)  
Proteus for Shapes, and Roscius for a Tongue.*

*Lust's Dominion, or The Lascivious Queen.* a Tragedy publisht by Mr. *Kirkman* 8°. *Lond.* 1661. and dedicated to his worthily honour'd Friend *William Carpenter* Esquire. This Play was alter'd by Mrs. *Behn*, and acted under the Title of *Abdelazer, or The Moor's Revenge*.

*Massacre of Paris, with the Death of the Duke of Guise*; a Tragedy, play'd by the Right Honourable the Lord Admiral's Servants, printed octavo *Lond.* — This Play is not divided into Acts; it begins with that fatal Marriage between the King of *Navarre* and *Marguerite de Valois*, Sister to King *Charles* the Ninth, the Occasion of the Massacre; and ends with the Death of *Henry* the Third of *France*. For the Plot, see the Writers of those times, in the Reigns of these two Kings, *Ch.* IX. and *Henry* III. *Thuanus*, *Davila*, *Pierre Matthieu*, *Dupleix*, *Mezeray*, &c.

*Tamburlain the Great, or The Scythian Shepherd*, a Tragedy in two parts; sundry times acted by the Lord Admiral's Servants, printed in an old Black-Letter octavo *Lond.* 1593. Had I not Mr. *Heywood*'s Word for it, In the fore-mention'd Prologue, I should not believe this Play to be his; it being true, what an ingenious Author said (d), That whoever was the Author, he might ev'n keep it to himself, secure from Pla-

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(d) Sander's Preface to *Tamerlane*.

giary. For the Story, see those that have writ his Life in particular, as *Pietro Perondini*, M. *St. Sanctyon*, *Du Bec*, &c. and those that have created of the Affairs of *Turks* and *Tartars* in general, in the Reigns of *Rajazet* and *Tamerlane*, as *Laonicus*, *Chalcocondylas*, *Pet. Bizarus*, *Knoles*, &c.

He writ besides a Poem, call'd *Hero and Leander*; *Whose mighty Lines* (says One (c)) *Mr. Benjamin Johnson*, a *Man sensible enough of his own Abilities*, was often heard to say, that they were *Examples fitter for Admiration, than Parallel*. This Poem being left imperfect by our Author, who (according to *Mr. Philips* (f)) *In some riotous Fray, came to an untimely and violent End*; it was finished by *Mr. Chapman*, and printed octavo Lond. 1606.

## Shakerley MARMION.

A Gentleman born in the Reign of King *Charles* the First, at *Ainoe*, (in *Sutton Hundred*) in the County of *Northampton*, about the beginning of *January A. D. 1602*. He was bred up at *Thame-School*, in *Oxfordshire*, and at fifteen Years of Age was sent to the University of *Oxford*, where he became a Member of *Wadham Colledge*, and in 1624. he took his *Master of Arts Degree*. What further became of him, I know not, all that I am able to inform the Reader, is, that he was the Author of three Comedies, which have formerly been well approv'd, viz.

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(c) *Bosworth's Poems*, Pret. (f) *Modern Poet.*, p. 24.



*Antiquary*, a Comedy, acted by her Ma<sup>y</sup> Servants at the *Cock-pit*, and printed c<sup>y</sup> *Lond.* 1641. *Aurelio's* declaring his Ma<sup>y</sup> to the Duke and *Leonardo*, from *Luc* Lodging, where he got in by her Maid's <sup>assistance</sup>, is an Incident (as I have already sh<sup>own</sup> in several Plays.

*Fine Companion*, a Comedy acted befo<sup>re</sup> King and Queen at *Whitehall*, and fundry with great applause at the Private Ho<sup>use</sup> *Salisbury-court*, by the Prince's Servants; ed quarto *Lond.* 1633. and dedicated to the Noble, and his worthy Kinsman in all res<sup>pect</sup> Sir *Ralph Dutton*. The Reader will find Captain *Porpus*, in *Sir Barnaby Whig*, is b<sup>e</sup>ing to Captain *Whibble* in his Play, for of his Expressions.

*Holland's Leaguer*, an Excellent Co<sup>m</sup> often acted with great Applause, by the and Mighty Prince *Charles* his Servants, Private House in *Salisbury-court*, printed c<sup>y</sup> *Lond.* 1632. The Author in this Play has ed his Reading, having borrow'd several from *Juvenal*, *Petronius Arbyter*, &c.

Mr. *Winstanley* has made no mention c<sup>y</sup> Author, and Mr. *Philips* (g) to prove his racter of him, that he is not an Obscure c<sup>y</sup> copious Writer of *English* Comedy, has at two Comedies to him, which belong to Men; the *Fleire* being writ by *Edward* *ham*, and the *Fair Maid of the Exchan*, we may believe *Kirkman's* Account) b<sup>y</sup> *mas Heywood*.

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(g) *Modern Poets*, p. 170.

## John MARSTON.

An Author that liv'd in the Reign of King *James* the First, who was a Contributor to the Stage in his Time, by Eight Plays which were approv'd by the Audience at the *Black-fryars*, and one of them, *viz. Dutch Curtezan*, was some few Years since, reviv'd with success on the present Stage, under the Title of *The Revenge, or The Match in New-gate*.

The place of our Author's Birth, and Family, are to me unknown, neither can I recover other Information of him, than what I learnt from the Testimony of his Bookseller (<sup>b</sup>); 'That he was free from all Obscene Speeches, which is the chief cause that makes Plays to be so odious unto most Men. That he abhorr'd such Writers and their Works, and profess himself an Enemy to all such as stuff their Scenes with Ribaldry, and larded their Lines with Scurrilous Taunts and Jest: So that whatsoever even in the Spring of his Years, he presented upon the private and publick Theatre, in his Autumn and Declining Age he needed not to be ashamed of. An Excellent Character! and fit for the Imitation of our *Dramatists*; most of whom would be thought to have thoroughly studied *Horace*: I could wish therefore, that they which know him so well, would call to Mind and practice his Advice; which is thus exprest (<sup>i</sup>),

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(b) Ep. Ded. to his Plays, 80. (i) *De Arte Poetica*.

*Silvis deducti caveant, me judice, Fauni, ———  
 Ne nimirum teneres juvenentur versibus unquam,  
 Aut immunda crepent, ignominiosaq; dicta.  
 Offenduntur enim quibus est equus, & pater  
 & res.*

But leaving this, I shall give the Reader an Account of his Plays in their Accustom'd Order: having first inform'd him, that six of our Author's Plays are collected into one Volume, being publisht under the Title of *The Works of Mr. John Marston*, printed octavo *Lond.* 1633. and dedicated to the Right Honourable, the Lady *Elizabeth Carie*, Viscountess *Faulkland*. According to the Alphabet, I am to begin with, *viz.*

*Antonio and Melida*, a History acted by the Children of *Paul's*, printed octavo *Lond.* 1633.

*Antonio's Revenge*, or *The Second part of Antonio and Melida*; frequently acted by the Children of *Paul's*, printed in octavo. These two Plays were likewise printed in quarto above 30 Years before this new Edition, *viz.* 1602.

*Dutch Curtezan*, a Comedy divers times presented at the *Black-fryars*, by the Children of the Queens Majesties Revels; printed in octavo *Lond.* 1633. This Play was publisht long before in quarto *viz.* 1605. *Cockledemoy's* cheating Mrs. *Mulligrub* the *Vintner's* Wife, of the Goblet and the Salmon, is borrow'd from an old French Book called *Les Contes du Monde*: see the same Story in *English*, in a Book of Novels, call'd *The Palace of Pleasure*, in the last Novel.

*Insatiate Countess*, a Tragedy acted at the  
*White-*

*White-fryars*, printed quarto *Lond.* 1603. It being a common custom with our Author to disguise his Story, and to personate real Persons, under feign'd Characters: I am perswaded that in this Play, under the Title of *Isabella*, the Insatiable Countess of *Suevia*; he meant *Joane* the First Queen of *Jerusalem*, *Naples*, and *Sicily*: and I doubt not but the Reader who will compare the Play with the History, will assent to my conjecture. Many are the Writers that have related her Life, as *Collenuccio*, *Simmoneta*, *Villani*, *Montius*, &c. but I refer my *English* Reader to Dr. *Fuller's* *Prophane State* Ch. 2. That her Life has been the Subject not only of History, but of Poetry and Novels also, is manifest from this Play, and the Novels of *Bandello*, who has related her Story under the Title of *The Inordinate Life of the Countess of Celant*. This Novel is translated into *French* by *Belleforest*, Tom. 2. Nov. 20. and possibly our Author might build his Play on this Foundation. The like Story is related in *God's Revenge against Adultery*, under the Name of *Anne of Werdenberg*, Dutchess of *Uline*: See *Hilt.* 5.

*Male Content*, a Tragicomedy, the first Design being laid by Mr. *Webster*, was corrected and augmented by our Author, printed 4<sup>o</sup>. *Lond.* 1604. and dedicated in the following Stile to *Ben Johnson*: *Benjaminii Johnsonio, Poetae Elegantissimo, Gravissimo, Amico suo candido & cordato, Johannes Marston, Musarum Alumnus, asperam hanc suam Thalianam D. D.* Notwithstanding our Authors profession of Friendship, he after-

afterwards could not refrain from reflecting on Mr. *Johnson*, on Account of his *Sejanus*, and *Catiline*, as the Reader will find in the perusal of his Epistle to *Sophonisba*: 'Know (says he) 'that I have not labour'd in this Poem to relate any thing as an Historian, but to enlarge 'every thing as a Poet. To transcribe Authors, quote Authorities, and translate Latin 'Prose Orations into *English* Blank-Verse, hath 'in this Subject been the least aim of my Studies. That Mr. *Johnson* is here meant, will I presume be evident to any that are acquainted with his Works, and will compare the Orations in *Salust*, with those in *Catiline*. On what provocations our Author thus censured his Friend I know not, but this Custom has been practis'd in all Ages; the Old Proverb being verifi'd in Poets as well as Whores, *Two of a Trade can never agree*. 'Tis within the Memory of Man, that a Play has been dedicated to the late witty Earl of *Rochester*, and an Essay upon Satyr from the same Hand has bespatter'd his Reputation: So true it is that some Poets

*Are still prepar'd to praise or to abhor us,  
Satyr they have and Panegyrick for us.*

But begging pardon for this Digression, I return to the Play, which I take to be an honest general Satyr, and not (as some malicious Enemies endeavour'd to perswade the World) design'd to strike at any particular Persons.

*Parasitaster*, or *The Fawn*, a Comedy divers times presented at the *Black-fryars* by the Children of the Queens Majesties Revels; printed

1633. This Play was formerly printed quarto 1606. The Plot of *Dulcinea* having the Duke by a pretended Discovery, erio's Love to her, is borrow'd from *Bernovels*, Day 3. Nov. 3. This Novel is use of as an Incident in several other as *Flora's Hagaris*, *Soldiers Fortune*; *Comphadoro's Humour of Loving the Sex*, Act. 3. Sc. 1. is copy'd from *Ovid's Lib. 2. Eleg. 4.*

at you will, a Comedy printed 80. *London*. *Francisco's* unning the Person and Humour of *Albano*, is an incident in several Plays, *Cowley's Guardian*, *Albumazer*, &c. the time the Design was first copy'd from is his *Amphitruo*. This I take to be one of the Authors best Plays.

under of *Women*, or *Sophonisba* her Tragedy sundry times acted at the *Black-fryars*, printed in 80. *London*. 1633. This Play is based on History; see *Livy*, Dec. 3. Lib. 10. *Nepos in Vit. Annibal. Polibius, Appian*, &c. The English Reader may read this Story describ'd by the Judicious Sir *W. Romain* in his History of the *World*, Book the 5.

*Phillips* (\*), and Mr. *Winstanley* (†) have call'd him the Author of a Play call'd *The Sol Shepherd*, which I am confident is none of his; and have omitted his Satyrs, which I should have thought more eminent than his Dramatry. The Title is *The Scourge of Kith* in three Books of Satyrs, printed in 80. 1598. Mr. *Fitz-Geoffrey* above-mention'd,

*Modern Poets*, p. 113. (†) *English Parnassus*, p. 137.

in

in the Account of *Daniel* and *Johnson*, writ in their Commendation the following Hexastick(=):

*Ad Johannem Marstonem.*

*Gloria Marstoni Satyrarum proxima primæ;  
Primaque, fas primas si numerare duas;  
Sin primam duplicare nefas, tua gloria saltem  
Marstoni primæ proxima semper erit.  
Nec te pœniteat stationis, Jane: secundus,  
Cū duo sint tantum, est neuter; at ambo pares.*

## John MASON.

I can give the Reader no Account of this Author, further, than he was a Master of Arts in the time of King *James* the First, about the middle of whose Reign he publisht a Play titl'd,

*Muleasses the Turk*, a Worthy Tragedy, divers times acted by the Children of his Majesties Revels, printed 4<sup>o</sup>. *Lond.* 1610. Whether this Play deserv'd the Title of *Worthy*, I shall not determine: but that the Author had a good Opinion of it, seems apparent from his Lemma in the Title-page, borrow'd from *Horace*;

*Sume superbiam quæsitam meritis.*

## Philip MASSINGER.

This Author was Born at *Salisbury*, in the Reign of King *Charles* the First; being Son to *Philip Massinger*, a Gentleman belonging to the Earl of *Montgomery*, in whose service after having spent many years happily, he Died. He

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(m) *Assanarum*, Lib. 2.

He had a liberal Education on our Author, sending him to the University of Oxford, at Eighteen years of Age viz. 1602. where he closely pursued his Studies in *Alban-Hall*, for Three or Four years space. How he spent his Life afterwards I know not: but 'tis evident that he dedicated a great part of his Studies to Poetry, from several Plays which he has publish'd, and which were highly esteem'd of by the Wits of those times, for the purity of Style, and the Oeconomy of their Plots; for which Excellency he is thus commended by an old Poet:

*Ingenious Shakespear, Massinger, that knows  
The Strength of Plot, to write in Verse and Prose;  
Whose Easy Pegasus will ramble o're  
Some Threescore Miles of Fancy in an Hour.*

He was extremely belov'd by the Poets of that Age, and there were few but what took it as an Honour to club with him in a Play: witnesses *Middleton, Rowley, Field, and Decker*: all which join'd with him in several Labours. Nay, further to shew his Excellency, the ingenious *Fletcher*, took him in as a Partner in several Plays, as I have already hinted, p. 217. He was a Man of much Modesty and extraordinary Parts, and were it not that I fear to draw Envy on our Poets Memory, I could produce several Testimonials in confirmation of this truth: however I will give the Reader one Instance for many, being the Testimony of a Worthy Gentleman, *Sir Thomas Jay*:



*You may remember, how you chid me, when  
I rankt you equal with those glorious Men  
Beaumont and Fletcher: if you love not praise,  
You must forbear the publishing of Plays.  
The crafty Mazes of the cunning Plot;  
The polish'd Phrase; the sweet Expressions, got  
Neither by theft, nor violence; The Conceipt  
Fresh, and unsullied; All is of weight,  
Able to make the Captive Reader know,  
I did but Justice, when I plac'd you so.*

Our Author has publisht *Fourteen* Plays of his own Writing, besides those in which he join'd with other Poets. We shall begin with a Play call'd

*Bashful Lover*, a Tragi-comedy often acted at the private House in *Black-friars*, by His Majesties Servants, with great Applause, printed 8<sup>o</sup>. 1655.

*Bondman*, an ancient Story, often acted with good allowance at the *Cock-pit* in *Drury-lane*, by the most Excellent Princess the Lady *Elizabeth* her Servants, printed 4<sup>o</sup>. *Lond.* 1638. and dedicated to the Right Honourable and his Singular good Lord *Philip* Earl of *Montgomery*. The Plot of the Slaves being seduc'd to Rebellion by *Pisander*, and reduc'd by *Timoleon*, and their flight at the sight of the Whips; is borrow'd from the Story of the *Scythian* Slaves Rebellion against their Masters. See *Justin* L. 1. C. 5.

*City Madam*, a Comedy acted at the private House in *Black-friars* with great Applause, printed 4<sup>o</sup>. *Lond.* 1659. for *Andrew Penny-cuicke*, One of the Actors, and dedicated by him

to

to the truly Noble and Virtuous Lady, *Anne*, Countess of *Oxford*. This is an Excellent old Play.

*Duke of Millain*, a Tragedy printed in 40. tho when, or where acted I know not, my Copy being imperfect. As to the Plot, I suppose *Sforza's* giving orders to his Favourite *Francisco*, to murder his beloved Wife the Dutchesse *Marcellia*, was borrow'd from the History of *Herod*, who on the like occasion left orders with his Uncle *Joseph* to put his beloved *Mariamne* to Death; as the Reader may see in *Josephus*, Lib. 15. Cap. 4.

*Emperor of the East*, a Tragi-comedy divers times acted at the *Black-friars*, and *Globe Play-houses*, by the King's Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1632. and dedicated to the Right Honourable, and his very good Lord, *John Lord Mobane*, Baron of *Oke-hampton*. This Play is commended by three Copies of Verses, One of which was writ by Sir *Aston Cockain*. For the Play, 'tis founded on the History of *Theodosius the Younger*. See *Socrates* L. 7. *Theodoret* L. 5. *Nicephorus* L. 14. *Baronius*, *Godeau*, &c.

*Fatal Dotory*, a Tragedy often acted at the private House in *Black-friars*, by His Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1632. This Play was writ by our Author and Mr. *Nathaniel Field* (of whom I have already spoken). The behaviour of *Charalots* in voluntarily choosing imprisonment to ransom his Fathers Corps, that it might receive Funeral Rights; is copied from the Athenian *Cymon*, that admirable Example of Piety so much celebrated by *Vale-*

*rius Maximus*, Lib. 5. C.4. Ex.9. *Plutarch* and *Cornelius Nepos* notwithstanding make it a forc'd Action, and not voluntary.

*Guardian*, a Comical History often acted at the private House in *Black-fryars* by his late Majesties Servants, with great Applause, printed 8o. *Lond.* 1655. *Severino's* cutting off *Calipso's* Nose in the dark, taking her for his Wife *Jolantre*, is borrow'd from the *Cimerian Matron* a Romance 8o. the like Story is related in *Boccace* Day 8. Nov. 7.

*Great Duke of Florence*, a Comical History often presented with good allowance by her Majesties Servants at the *Phoenix* in *Drury-lane*, printed 4o. *Lond.* 1636. and dedicated to the truly Honoured and his noble Favourer, Sir *Robert Wiseman* of *Thorrel's-Hall* in *Essex*. This Play is commended by two Copies of Verses, One of which was writ by Mr. *John Ford*, of whom we have already spoken p. 219. The false Character given the Duke of the Beauty of *Lidia*, by *Sanasarro*, resembles the Story of King *Edgar* and Duke *Ethelwolpb* in his Account of the Perfections of *Alpbreda*. As the Reader may find the Story related in our English Chronicles that have writ the Reign of *Edgar*, as *Speed*, *Stow*, *Baker*, &c.

*Maid of Honour*, a Tragi-comedy often presented with good allowance, at the *Phoenix* in *Drury-lane*, by the Queen's Majesties Servants, printed 4o. *Lond.* 1632. and dedicated to his most Honoured Friends, Sir *Francis Foliambe*, and Sir *Thomas Bland*. A Copy of Verses is prefixt to the Play, writ by Sir *Aston Cokain*.

*New*

*New way to pay Old Debts*, a Comedy often acted at the *Phoenix* in *Drury-lane*, by the Queens Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1633. and dedicated to the Right Honourable *Robert Earl of Carnarvan*. - This Play is deservedly commended by the Pens of Sir *Henry Moody*, and Sir *Thomas Jay*, above-mention'd.

*Old Law*, or *A new Way to please you*, an excellent Comedy acted before the King and Queen at *Salisbury-house*, and at several other places with great applause, printed 4<sup>o</sup>. *Lond.* 1656. In this Play our Author was assisted by Mr. *Middleton*, and Mr. *Rowley*. At the End of it is printed a Catalogue of Plays, which tho' still perfect in the Title-page, is far from it: for besides abundance of Typographical Faults, there are many other gross Errors: several pieces being mention'd under the Title of Plays which are of a different Species; for Instance *Virgil's Eclogues* are inserted under the Name of a Tragedy &c.

*Picture*, a Tragi-comedy, often presented with good allowance at the *Globe* and *Black-Fryars* Play-houses, by the King's Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1636. and dedicated to his Honour'd, and Selected Friends of the Noble Society of the *Inner-Temple*. This Play was acted by those excellent Players of the last Age, *Lowin*, *Taylor*, *Benfield*, &c. and is commended by his true Friend, Sir *Thomas Jay*. The Plot of *Sophia's* decoying the two debauched Courtiers *Richardo* and *Ubaldo*, who attempted her Chastity, is related in a Book of Novels in octavo, call'd *The Fortunate, Deceiv'd*, and Un-

*fortunate Lovers*, see Nov. 4. of the *Deceiv'd Lovers*: but this Story is I suppose originally *Italian*, this Book being a Collection from *Italian Novels*.

*Renegado*, a Tragi-comedy often acted by the Queens Majesties Servants, at the private Playhouse in *Drury-lane*, printed 4<sup>o</sup>. *Lond.* 1630. and dedicated to the Right Honourable *George Harding*, Baron of *Barkley* of *Barkley-Castle*, and Knight of the Honourable Order of the *Bath*. This Play is likewise commended by two Copies of Verses; One of which was writ by Mr. *James Shirley*.

*Roman Actor*, a Tragedy acted divers times with good allowance at the private House in the *Black-fryars*, by the King's Majesties Servants, printed 4<sup>o</sup>. 1629. and dedicated to his much Honour'd, and most True Friends, Sir *Philip Knivet*, Sir *Thomas Jay*, and *Thomas Beltingham* of *Newtimber* in *Sussex* Esquire. This Play is commended by Six Copies of Verses writ by several Dramatick Poets of that Age, as *May*, *Goff*, *Ford*, &c. For the Plot read *Suetonius* in the Life of *Domitian*, *Aurelius Victor*, *Eutropius*, Lib. 7. *Tacitus*, Lib. 13. &c.

*Very Woman*, or *The Prince of Tarent*, a Tragi-comedy often acted at the private House in the *Black-fryars*, by His late Majesties Servants with great applause, printed 8<sup>o</sup>. *Lond.* 1655. Our Author owns (n) this Play to be founded on a Subject which long before appear'd on the Stage: tho' what Play it was I know not. I have already acquainted the Reader (o) with

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(n) See Prologue. (o) Pag. 69.

the Resemblance between the Plot of this Tragi-comedy, and *The Obstinate Lady*. This Play, with *The Bashful Lover*, and *The Guardian*, are printed together.

*Virgin Martyr*, a Tragedy acted by His Majesties Servants with great applause, printed 4°. *London*. 1661. In this Play our Author took in Mr. *Thomas Decker* for Partner. I presume the Story may be met with in the Martyrologies which have treated of the Tenth Persecution in the time of *Dioclesian*, and *Maximian*. See *Rossiculus*, *Valesius*, &c.

*Unnatural Combat*, a Tragedy presented by the King's Majesties Servants at the *Globe*, printed 4°. *London*. 1639. and dedicated to his much Honour'd Friend, *Anthony Sentliger* of *Oukbam* in *Kent*, Esquire. 'This Old Tragedy (as the Author tells his Patron) has neither Prologue nor Epilogue, it being composed in a time, when such By-ornaments, were not advanced above the Fabrick of the whole work.

I know nothing else of our Authors Writings, and therefore must hasten to the last Act of his Life, his Death; which happen'd at *London* in *March* 1669. On the Seventeenth of the same Month he was Buried in *St. Mary Overies* Church in *Southwark*, in the same Grave with Mr. *Fletcher*. What Monument, or Inscription he has I know not; but shall close up our Account of this Ingenious Poet, with the following Epitaph writ by Sir *Aston Cokain*, (P)

An Epitaph on Mr. *John Fletcher*, and Mr. *Philip Massinger*, who lay both buried in one Grave, in *St. Mary Goery's Church*, in *Southwark*.

*In the same Grave Fletcher was buried, here  
Lies the Stage-Poet, Philip Massinger:  
Plays they did write together, were great  
Friends,  
And now one Grave includes them in their Ends.  
So whom on Earth nothing did part, beneath  
Here (in their Fame) they lie, in spite of  
Death.*

### **Thomas May.**

This Gentleman was born in *Sussex* of an ancient but somewhat declining Family, in the Reign of *Queen Elizabeth*. He was for some Years bred a Scholar in the University of *Cambridge*, being Fellow-Commoner of *Sidney Colledge*. During his Abode there, he was a very close Student, and what Stock of Learning he then treasur'd up, is apparent from his Works, which are in print. He remov'd afterwards to *London*, following the Court, where he contracted Friendship with several Eminent Courtiers, amongst others with the accomplished *Endymion Porter*, Esq; One, of the Gentlemen of his Majesties Bedchamber; a Gentleman so dear to Sir *William D'Avenant*, that he stiled him (q) *Lord of his Muse and Heart*. Whilst he resided at Court, he writ the five Plays

(q) *Poem*, p. 233.

which are extant, and possibly his other Pieces. Mr. Fuller says of him (1); 'That some Disgust at Court was given to, or taken by him, (as some would have it) because his Bays were not gilded richly enough, and his Verses rewarded by King Charles, according to expectation. Mr. Philips (2) and Mr. Winstanley (3) intimate, That being Candidate with Sir William D'Avenant, for the Honourable Title of the Queen's Poet, and being frustrate in his Expectations, out of meer Spleen, as it is thought, or his Repulse, he vented his Spite in his History of the late Civil Wars of *England*; wherein, Mr. Winstanley says, he shew'd all the Spleen of a Male-contented Poet, making thereby his Friends his Foes, and rendring his Name odious to Posterity. Whether this Accusation be true, or no, I know not; but I am sure his Enemies must allow him to be a good Poet, tho' possibly he fell short of Sir William D'Avenant: and tho' I no ways abet his self Opinion, yet I learn from *Horace*, that even Ill Poets, set a value on their Writings, tho' they are despis'd by others;

*Ridentur mala qui componunt Carmina, verum  
Gaudent Scribentes, & se venerantur; & alio,  
Si taceas, laudant, quicquid scripsere beati.*

and therefore I hope the moderate Critick will ear with the Frailty of our Author: and I doubt not but if they will read his Works with candor, and especially his Plays, they will find: had some Reason for his Opinion of what

(1) Worthley Saffer, p. 110. (2) Pag. 179. (3) Pag. 164.



he writ: I shall first give the Reader a succinct Account of his Plays as follows:

*Agrippina* Empress of *Rome*, her Tragedy, printed 120. Lond. 1639. Our Author has follow'd *Xiphilinus*, *Tacitus*, and *Suetonius*, in the Designing his Tragedy: and besides has translated and inserted above 30. Lines from *Petronius Arbyters Satyricon* (\*), being a Translation of those Verses recited by *Enmolpus*, beginning

*Orbem jam totum victor Romanus habebat, &c.*  
and concluding with

———— *Siculo scarus aequore mersus*

*Ad mensam vivus perducitur,* —————

Now altho' this is patly enough apply'd by our Author, he having introduced *Nero* at a Banquet, commanding *Petronius* to write a Satyr against those Pleasures he us'd to commend; yet methinks Mr. *May*, having such a particular Value for *Lucan*, as to translate his *Pharsalia*, he should not have inserted what was purposely writ against this particular Work; as may be gather'd from the foregoing Speech, *Ecce Belli Civilis ingens Opus, &c.* but rather have left it to such a Man as *Douza*, who (as a French Author has observ'd) could no longer endure the Fire and Tempest of *Lucan*, when he read the \*Taking of *Troy*; or that \*little Essay of the War of *Pharsalia*, which he declar'd to love much better *quam trecenta Cordubensis illius Pharsalicorum versuum Volumina*. The first Act of this Play has been ill corrected, four

(u) Act. 4. \* I take the best to be spoke of *Vigiliæ* &c.  
\* The second of *Petronius* his Poem above-mention'd.

ages of it being printed twice over  
*Antigone*, the *Theban* Princess's Tragedy,  
 printed 8<sup>o</sup>. Lond. 1631. and dedicated to the most  
 Worthily Honoured *Endymion Porter* Esquire.  
 Our Author in the Contexture of this Tragedy  
 has made use of the *Antigone* of *Sophocles*, and  
 the *Thebais* of *Seneca*: The Reader may see be-  
 sides *Statius's Thebais*, &c.

*Cleopatra* Queen of *Egypt* her Tragedy,  
 Oct. 1626, and printed 12<sup>o</sup>. Lond. 1639. and  
 dedicated to the Accomplish'd Sir *Kennelme*  
*Digby*. The Author has follow'd the *Histo-*  
*rians* of those times, as *Appian. de Bellis Civi-*  
*libus lib. 5. Plutarch's Life of M. Anthony, Suet-*  
*onius's Life of Augustus. Florus lib. 4. Dion, &c.*  
 He has borrow'd besides several other Embe-  
 lishments, as *Calimaccus's* Epigram upon *Timon*  
 the *Misanthropist*; an Account of the Ancient  
*Lybian Psylls*, so famous for curing the Vene-  
 rous Bites of Serpents, by sucking the wound,  
 related by *Pliny, lib. 7. c. 2.* and by *Solinus, &c.*

*Heir*, a Comedy acted by the Company of  
 Revels 1620. printed 4<sup>o</sup>. Lond. 1633. This  
 Comedy is extreamly commended by the al-  
 ready mention'd Mr. *Thomas Carew*, in a Copy  
 of Verses affix'd to the Play; where amongst  
 other Commendations bestow'd on the Stile,  
 and the Natural working up of the Passions, he  
 says thus of the Oeconomy of the Play:

*The whole Plot doth alike it self disclose,  
 Thro' the Five Acts, as doth a Lock, that goes  
 With Letters, for till every one be known,  
 The Lock's as fast, as if you had found none.*

I believe there are few Persons of Judgment that are true lovers of Innocent and inoffensive Comedy, but will allow this to be an Excellent Play.

*Old Couple*, a Comedy printed 4<sup>o</sup>. *Lond.* 1651. This Play is not much short of the former, and is chiefly design'd an Antidote against Covetousness.

Mr. *Philips* (\*) and Mr. *Winstanley* (†) ascribe two other Plays to our Author, viz. *The Old Wives Tale*, and *Orlando Furioso*; the first of these I never saw, but for the latter, I assure my Reader, it was printed long before our Author was born, at least before he was able to guide a Pen, much less to write a Play, it being printed 4<sup>o</sup>. *Lond.* 1594.

But tho' he has no more Plays, he has other pieces extant in print; as the Translation of *Lucan's Pharsalia* 8o. *Lond.* 1635. which Poem our Author has continued down to the Death of *Julius Cæsar*, in VII Books both in *Latin* and *English Verse*. I have already given you *Donza's* Character of this Poem, to which I might add that of *Scaliger*, *Rapin*, and other Criticks; but this being somewhat forreign to my present Subject, I shall wave it, and content myself with acquainting my Reader, That however pompous and splendid the *French Version* of *Brebeuf* has appear'd in *France*, our *English Translation* is little inferiour to it; and is extremely commended by our Famous *Johnson*, in a Copy of Verses prefix'd before the Book well worth the Reader's perusal. He translated be-

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(\*) Pag. 179. (†) Pag. 164.

*Vergil's Georgicks*, printed with *Annotations* 8<sup>o</sup>. *London*. 1622. Mr. *Philips* mentions a ry. of *Henry the Second*, writ by him in , and a *History of the late Civil Wars of* in Prose; neither of which have I and therefore pretend not to determine her he were a partial Writer or no. Only me leave to conclude in the Words of Dr. r; 'That if he were a *byassed* and *per-* Writer, yet that he lyeth buried near a *land true Historian* indeed, viz. Mr. *Compt-* in the West-side of the North-Isle of *Wimster Abbey*, dying suddenly in the *yr. A. D.* 1652. in the 55<sup>th</sup> Year of his . I know not how Mr. *Winstanley* hap'd to omit the Transcript of so memorable sage, since he has elsewhere borrow'd so ly from this Worthy Author, as well as *Philips*, without either of them acknow- ing the least obligation to him.

**Robert MEAD.**

1 Author that liv'd in the Reigns of King 's, and King *Charles the First*, and was time a Member of *Christ-Church Colledge* *xford*; as I learn from the Title-page of a call'd

*what of Love and Friendship*, a Comedy, erly presented by the Gentlemen of *Christ- ch* in *Oxford*, and printed 4<sup>o</sup>. *London*. 1654. Play was published after the Authors de- ; at that time when the *Muses* were ba- d the Theatre. I wish I were able to give the

the Reader a better Account of our Author: But being destitute of other Information, this Gentleman having wholly escaped the Industry of Mr. *Wood*, I must be beholding for what I have borrow'd, to the Stationer's Epistle to the Reader; where he tells us, 'That he 'had been a Person, whose Eminent and 'General Abilities, have left him a Character precious and honourable to our Nation; and therefore the Reader is not to look upon this Composition, but as at a stoop, when 'his youth was willing to descend from his 'then higher Contemplation.' He tells us, that 'he could say more in his Honour, but that he 'was so great a lover of Humility in his Life, 'that he was almost afraid, being dead, he might 'be displeas'd to hear his own worth remembered.

Mr. *Philips* thro' his old Mistake ascribes to him *The Costly Whore*; tho' I am almost confident the Play is not of his Writing: and that those that believe it so, have taken up their Opinion upon Conjecture.

## Matthew MEDBOURN.

An Actor belonging to the Duke's Theatre, in the Reign of King *Charles* the Second. One, whose good parts deserv'd a better fate than to die in Prison, as he did in the time of the late *Papish-Plot*; thro' a too forward and indiscreet Zeal for a mistaken Religion. Ten Years before the Discovery of that Conspiracy, our Author publisht a Play, call'd

*Fortunio*, or *The French Parity*, acted at the Theatre-Royal, written in *French* by *Moliere*, rendered into *English*, with much Addition and Advantage; printed 4<sup>o</sup>. *London*. 1670: dedicated to the Right Honourable *Henry*, and *Howard* of *Norfolk*. This Play was receiv'd with universal Applause on our *English* Stage, if we believe our Author, and is reckoned by him the Master-piece of *Moliere's* productions, or rather that of all *French Comedies*. I presume the Translator, (who was a great *French* Man) esteem'd this Play the more, it being call'd as a *Satyr* against the *French King*; so, at the same time it must be acknowledg'd, that the *French* Author has made an Admirable Instance for the Character of his Protagonist *Fortunio*, in his Preface, to which I refer the Reader who is vers'd in the *French Tongue*.

### Thomas MERITON.

A Gentleman that liv'd in the Reign of King *Charles* the Second, and is certainly the meanest Dramatick Writer that ever *England* produc'd. It may with Justice apply to his Stupidity what *Menedemus* the *Eretrick* Philosopher, said of *Perseus's* wickedness: *He is indeed a Poet; but of all Men that are, were, or ever shall be, the dullest.* Never any Man's Stile was more bombast, so that undoubtedly he deserv'd to have been under *Ben. Johnson's* Hands; and had he liv'd in that Age, had without question underwent the trouble of a Vomit, as well as *Trissimus* in *Poetaster*, till he had (to borrow

One

One of his lofty Expressions) disgorg'd the obdure Faculty of his Sence. I pretend not to that Quickness of Apprehension, as to understand *either* of his Plays; and therefore the Reader will not expect that I should give any further Account of them, than that they are *two* in number, viz.

*Love and War*, a Tragedy, printed 4<sup>o</sup>. *Lond.* 1658. and dedicated to the Truly Noble, Judicious Gentleman, and his most Esteemed Brother, Mr. *George Meriton*. I am apt to believe these two Brothers acted the Counterpart of those *German Brethren* that dwelt at *Rome*, the *Orator* and the *Rhetorician* mentioned by *Horace* (\*), whose business it was,

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*ut alter*  
*Alterius sermone meros audiret honores:*  
*Gracchus ut hic illi foret, hic ut Mutius illi.*

*Wandering Lover*, a Tragi-comedy acted several times privately at sundry places by the Author and his Friends with great Applause; printed 4<sup>o</sup>. *Lond.* 1658. and dedicated to the Ingenious, Judicious, and much Honoured Gentleman, *Francis Wright Esquire*. This Author's Works being very scarce, and most of the Impression bought up by *Chandlers* and *Grocers*, I may possibly oblige my Reader, by giving him a Taste of his Style, and justify myself from the Imputation of Scandal. I shall therefore transcribe part of his Epistle, which runs thus:

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(\*) *Epist.* lib. 2. Ep. 2.

To the Ingenious, Judicious, and much Honoured Gentleman, *Francis Wright Esq;*

Sir: *My Intentions wandring upon the limits of vain Cogitations, was at the last arrived at the propitious brinks of an Anglicis of Performance; where seeing Diana and Venus in a Martial combat, and such rare Atchievements performed by two such Ininimate Goddesses, did lend to the Aspect of their Angelical Eyes, my self to be the sole Spectator of their foregoing Valour: where then their purpose was to choose me their Arbitrator; the which I perceiving, did with a mild Completion ( knowing my self impotent ) relent backwards, thinking thereby to lose less Credit, and gain more Honour, to set Pen to Paper, and to relate some certain and harmless Dialogues, that while I was present, betwixt them past, which is This Poem; &c.*

By this time I suppose my Reader is sufficiently tired, and will take my Word that the Play is of the same piece, without giving himself the trouble to disprove me: and I assure him that His *Love and War* is yet more swelling and unintelligible, than this Play.

He tells his Patron above-mentioned, That certain it is he writ two Books of the same Nature, viz. *The several Affairs*, a Comedy, and *The Chast Virgin*, a Romance; but they were his Pocket-Companions, and but shewn to some private Friends. Happy certainly were those Men, who were not reckoned in the number of his Friends; since they were obliged to hear such an Author's ampullous Fustian, which like



an empty Cask, makes a great Sound, but yields at best nothing but a few Lees. Tho' to all Men generally such Authors are troublesome, if not odious, and to be shunn'd by them, as *Horace* says (<sup>a</sup>):

*Indoctum, doctumq; fugat recitator acerbas.  
Quem vero arripuit, tenet, occiditq; legendo,  
Non missura cutem nisi plena cruoris hirudo.*

## Thomas MIDDLETON.

An Author of good Esteem in the Reign of King *Charles* the First. He was Contemporary with those Famous Poets *Johnson*, *Fletcher*, *Massinger* and *Rowley*, in whose Friendship he had a large Share; and tho' he came short of the two former in parts, yet like the *ivy* by the Assistance of the *Oak*, (being joyn'd with them in several Plays) he clim'd up to some considerable height of Reputation. He joyn'd with *Fletcher* and *Johnson*, in a Play called *The Widow*, of which we have already spoken, p. 298. in the Account of *Johnson*; and certainly most Men will allow, That he that was thought fit to be receiv'd into a *Triumvirate*, by two such Great Men, was no common Poet. He club'd with *Massinger* and *Rowley* in Writing the *Old Law*, as before I have remarked already: See pag. 352. He was likewise assisted by *Rowley* in three Plays, of which we shall presently give an Account; and in those Plays which he writ alone, there are several

(a) *De Arte Poetica.*

*as the* *Play* *we*  
*begin with, is call'd*

*Any thing for a Sinner's Life, a Comedy* formerly acted at the *Black-friers*, by his late Majesty's Servants; printed 4<sup>o</sup>. *London*. 1662. This Play being One of those Manuscripts published by *Kirkman*, I suppose was in Esteem on the Stage, before the Breaking out of the Civil Wars.

*Meet Mr. Constable, or The Spaniard's Night-mist*; a Comedy sundry times privately acted by the Children of *Pauls*, printed *London* 1662. There is no Name ascrib'd to this Play, and several others, which are ascribed to our Author by *Mr. Kirkman*; as *The Phoenix Game at Chess*, and *The Family of Love*; but knowing his Acquaintance with Plays, to have been very considerable, I have plac'd them to their Reputed Author.

*Changling*, a Tragedy, acted with great applause, at the Private House in *Drury-Lane*, and *Salisbury-Court*; printed 4<sup>o</sup>. *London*. 1653. in this Play our Author was assisted by *Mr. Dwyer*. The Foundation of the Play may be found in *Reynold's God's Revenge against Murder*. See the Story of *Alfonso*, and *Beatrice Joana*, Book 1. Hist. 4.

*Ghost Maid in Cheap-side*, a pleasant conceited Comedy, often acted at the *Swan* on the *Bank-side*, by the Lady *Elizabeth* her Servants; printed 4<sup>o</sup>. *London*. 1620.

*Fair Quarrel*, a Comedy, printed 4<sup>o</sup>. *London*.

1622. and dedicated to the Nobly dispos'd, and Faithful-breasted *Robert Grey* Esq; one of the Grooms of his Highnesses Chamber. The Plot of *Fitz-allen, Russel* and *Jane*, is founded, as I suppose, on some *Italian* Novel, and may be read in *English* in the *Complaisant Companion*, octavo p. 280. That part of the Physician tempting *Jane*, and then accusing her, is founded on a Novel of *Cynthio Giraldi*: See Dec. 4. Nov. 5. In this Play Mr. *Rowley* joyn'd with our Author.

*Family of Love*, a Comedy acted by the Children of his Majesties Revels; printed 4<sup>o</sup>. *Lond.* 1608. This Play is mentioned by Sir *Thomas Bornwel*, in *The Lady of Pleasure*, Act 1. Sc. 1.

*Game at Chess*; sundry times acted at the *Globe* on the *Bank-side*, printed 4<sup>o</sup>. *Lond.* 16— This Play is consonant to the Title, where the Game is play'd between the *Church* of *England*, and that of *Rome*; *Ignatius Loyola* being Spectator, the former in the End, gaining the Victory.

*Inner-Temple Masque*, or *Masque of Heroes*; presented (as an Entertainment for many worthy Ladies) by Gentlemen of the same Ancient and Noble House, printed 4<sup>o</sup>. *Lond.* 1640. This Play was writ twenty Years before it was printed; and yet so well esteem'd by Mrs. *Behn*, that she has taken part of it into the *City Heiress*.

*Mayor of Dunborough*, a Comedy often acted with much applause, by his Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1661. In this Play are several Dumb Shews, explained by *Raimulph Monk* of *Chester*, and the Author has chiefly followed his

*Polychi* See *l* *ides Stee, Speed, Du*  
*ffer, &c.* in the Reign of *Vortiger*.

*Michaelmas-Term*, a Comedy, printed in  
*arto*, but where or when, I know not, thro'  
 the imperfection of my Copy.

*More Dissemblers beside Women*, a Comedy  
 printed 8<sup>o</sup>. *Lond.* 1657.

*No Wit, no Help, like a Woman's*, a Comedy  
 printed 8<sup>o</sup>. *Lond.* 1657.

*Phoenix*, a Tragi-comedy, sundry times acted  
 by the Children of *Paul's*, and presented before  
 his Majesty; printed 4<sup>o</sup>. *Lond.* 1607.

*Peering Girl*, a Comedy which I never saw.

*Spanish Gypsie*, a Tragi-comedy acted (with  
 great applause) at the Private-House in *Drury-*  
*lane*, and *Salisbury-Court*, written by our Au-  
 thor and Mr. *Rowley*; printed 4<sup>o</sup>. *Lond.* 1661.

The Story of *Roderigo* and *Clara*, has a near  
 resemblance with (if it be not borrow'd from)

*Spanish Novel*, writ by *Mignel de Cervantes*,  
 call'd *The Force of Blood*.

*Trick to catch the Old One*, a Comedy often  
 in Action, both at *Paul's*, the *Black-fryars*, and  
 before their Majesties; printed 4<sup>o</sup>. *Lond.* 1616.  
 This is an Excellent Old Play.

*Triumphs of Love and Antiquity*, an Honour-  
 able Solemnity performed thro' the City, at  
 the Confirmation and Establishment of the  
 Right Honourable, Sir *William Cockaine* K<sup>t</sup>. in  
 the Office of His Majesties Lieutenant, the  
 Lord Mayor of the Famous City of *London*:  
 Taking beginning in the Morning at his Lord-  
 ship's Going, and perfecting it self after his Re-  
 turn from Receiving the Oath of Mayoralty at

*Westminster*, on the Morrow after *Simon and Jude's Day*, Octob. 29. 1619. printed 4°. *Lond.* and dedicated to the Honour of him to whom the Noble Fraternity of *Skinners*, his Worthy Brothers have dedicated their Loves in Costly Triumphs, The Right Honourable Sir *William Cockaine* Knight, Lord Mayor of this Renowned City, and Lord General of his Military Forces This Piece consists only of Speeches, addressed to his Lordship, at his *Cavalcade* thro' the City and I think no ways deserv'd either the Title of a *Masque*, under which Species it has been hitherto rank'd; nor so pompous a Title, as the Author has prefix'd.

*Women beware Women*, a Tragedy, printed 8°. *Lond.* 1657. This Play with two others viz. *More Dissemblers besides Women*, and, *No Wit like a Woman's*, are all in one Volume The Foundation of this Play, is borrow'd from a Romance called *Hyppolito and Isabella*, Octavo This *Drama*, if we give Credit to Mr. *Richards*, a Poet, of that Age, was acted with extraordinary applause, as he says in his Verses on that Play :

*I that have seen't, can say, having just cause,  
Ne're Tragedy came off with more Applause.*

*World lost at Tennis*, a Masque divers times presented to the Contentment of many Noble and Worthy Spectators, by the Princes Servants; printed 4°. *Lond.* 1620. and dedicated to the truly Noble *Charles*, Lord *Howard*, Baron of *Effingham*, and to his Virtuous and Worthy the Right Honourable *Mary*, Lady *Effingham*,

son, Eldest Daughter of the truly Generous and Judicious Sir W. Cockaine Knight, L<sup>d</sup>. Mayor of the City of London, and Lord General of the Military Forces.

*Your Five Gallants*, a Comedy often in Action at the Black-friers, and imprinted at London. This Play has no Date, and I believe was one of the first that our Author publish'd.

## John MILTON.

An Author that liv'd in the Reign of King *Charles* the Martyr. Had his Principles been as good as his Parts, he had been an Excellent Person; but his demerits towards his Sovereign, has very much sullied his Reputation. He has writ several Pieces both in Verse and Prose: and amongst others two *Dramas*, of which we shall first give an Account, viz.

*Samson Agonistes*, a Dramatick Poem; printed 8<sup>o</sup>. Lond. 1680. Our Author has endeavour'd to imitate the Tragedy of the Ancient Greek Poets; 'tis writ in Blank Verse of ten Syllables, which the Author prefers to Rime. His Reasons are too long to be transcribed; but those who have the Curiosity, may read them at the Entrance of his *Paradise lost*. The *Chorus* is introduced after the Greek Manner, and (says my Author) 'The Measure of its Verses is of all sorts, called by the Greeks *Monostrophic*, or rather *Apoclymenon*, without regard had to *Strophe*, *Antistrophe*, or *Epea*; which were a kind of *Stanzas* fram'd only for the Musick, than used with the *Chorus* that sung;

that seems to follow *Supplices*, whole Plays  
not divided into Acts. I take this to be  
Excellent Piece; and as an Argument of  
Excellency, I have before taken Notice,  
Mr. *Dryden* has transferred several Thoughts  
to his *Aurèngzebe*. The Foundation of the  
story is in Holy Writ: See *Judges* Ch. 13  
*Josephus Antiq.* l. 5. *Torniel, Salian, &c.*

*Masque*, presented at *Ludlow Castle* 1687  
on *Michaelmas's* Night, before the Right  
nourable *John*, Earl of *Bridgwater*, Viscount  
*Brackley*, L.<sup>d</sup>. President of *Wales*, and One of  
Majesties most Honourable Privy Council  
printed 40. *Lond.* 1687. and dedicated by  
*Henry Laws* the Publisher, to the Right  
nourable *John*, Lord Viscount *Brackley*, Son  
Heir Apparent to the Earl of *Bridgwater*,  
The Publisher acquaints his Patron, that  
'tho' not openly acknowledged by the Author  
'yet it is a Legitimate Off-spring; so loved  
'and so much desired, that the often copy

*Paradise lost*, an Heroick Poem, in twelve Books. I know not when it was first printed, but there came out not long since a very fair Edition in Fol. with Sculptures, printed *Lond.* 1689. His *Paradise regain'd*, a Poem in four Books, is fitted likewise to be bound with it. He publisht some other Poems in *Latin* and *English*, printed 8°. *Lond.* 1645. Nor was he less Famous for History than Poetry; witness his History of *Brittain*, from the first Traditional Beginning of the *Norman* Conquest; printed 4°. *Lond.* 1670. He writ several other Pieces, as a *Latin* Piece called, *Pro populo Anglicano, Defensio contra Salmasium*, 12°. *Lond.* 1652. The Doctrine and Discipline of Divorce, in two Books, printed 4°. *Lond.* 1644. this being answered by an Anonymous Writer, was reply'd to by our Author, in a Book which he called *Collasterion*, printed 4°. *Lond.* 1645. He writ besides a Piece called *Tetrachordon*, or An Exposition on the Four Chief places of Scripture, concerning *Marriage* and *Divorce*; printed *Lond.* 1645. Sr. *Robert Filmer* (if I mistake not) writ against him, in his Observations concerning the Original of Government, printed 4°. *Lond.* 1652.

## Walter MOUNTAGUE, *Esq;*

A Gentleman, who liv'd at Court in the Reign of King *Charles* the First, and during the times of Peace, before the *Muses* were disturb'd by the Civil Wars, writ a Play, call'd

*Shepherd's Oracle*, a Pastoral, privately acted before King *Charles*, by the Queen's Majesty and  
L2-



Ladies of Honour, printed octavo *Lond.* 1649. I shall not be so presumptuous to criticise on a Play, which has been made Sacred by the Protection of Majesty it self: besides I am deterr'd from Criticism, by the *Stationers Friend's* Advice, in his Verses in Commendation of the Play:

———— at least: good Manners sayes,  
*They first should understand it e're dispraise.*

## William MOUNTFORT.

. One who from an Actor, sets up for an Author; and has attempted both Tragedy and Comedy, with what success, I leave to those who have seen his Plays to determine. Had I been of the number of his Friends, I should have endeavour'd to have perswaded him still to act *Sir Courtly Nice*, in bestowing only *Garniture* on a Play (as he calls it) as a *Song* or a *Prologue*, and let alone fine Language, as belonging only to *Pedants* and poor Fellows, that live by their Wits. He has publisht two Plays, viz.

*Injur'd Lovers*, or *The Ambitious Father*, a Tragedy, acted by their Majesties Servants at the Theatre-Royal; printed 4o. *London* 1688. and dedicated to the Right Honourable *James Earl of Arran*, Son to his Grace the Duke of *Hamilton*. There are some *Surlies*, who think that in this Play, *Sir Courtly* writ for his *Diversion*, but never regarded *Wit*.

*Successful Strangers*, a Tragi-comedy, acted by

by their Majesties Servants, at the Theatre-Royal; printed 4<sup>o</sup>. Lond. 1690. and dedicated to the Right Honourable *Thomas Wharton*, Comptroller of his Majesty's Household. This Play far exceeds the Other: tho' the Author as well as his predecessors, is beholdling to others for part of his Plot; he having made use of *Starr's* Novel, call'd *The Rival Brothers*, in working up the Catastrophe of his Comedy.

I have seen some Copies of Verses in Manuscript writ by our Author, but not being in print, that I know of, I forbear to mention them.

## N

## Thomas NABBES.

**A** Writer in the Reign of *Charles* the First, who we may reckon amongst Poets of the Third-rate; and One who was pretty much respected by the Poets of those Times; Mr. *Richard Brome*, and Mr. *Robert Chamberlain*, (before mention'd) having publicly profest themselves his Friends; and Sir *John Suckling* being his Patron.

He has Seven Plays and Masques extant, besides other Poems: of which we may say, That if they are not to be compar'd with some Dramatick Pieces of this Age, at leastwise what our Author has published is *His own*, and not borrow'd from others; and in that Respect deserves Pardon, if not Applause from the Can-

did

did Reader. This he averrs in his Prologue to *Covent Garden*, and which I believe may be urged for the rest of his Labours; *viz.*

*He justifies that 'tis no borrow'd Strain,  
From the Invention of another's Brain.  
Nor did he steal the Fancy. 'Tis the same  
He first intended by the Proper Name. [forth  
'Twas not a Toyl of Years; few Weeks brought  
This Rugged Issue, might have been more worth  
If he had lick'd it more. Nor doth he raise  
From th' Imitation of Authentick Plays  
Matter or Words to height: nor bundle up  
Conceits at Taverns, where the Wits do sup.  
His Muse is solitary, and alone  
Doth practice her low Speculation, &c.*

The Reader therefore is to expect little more from me, than a bare Account of the Titles of his Works, as followss.

*Bride*, a Comedy acted in the Year 1638. at the Private-House in *Drury-Lane*, by their Majesties Servants; printed 4<sup>o</sup>. *Lond.* 1640. and dedicated to the Generality of his Friends, Gentlemen of the several Honourable Houses of the Inns of Court.

*Covent Garden*, a pleasant Comedy, acted in the Year 1632. by the Queen's Majesty's Servants; and printed 4<sup>o</sup>. *Lond.* 1638. and dedicated to the Right Worthy of his Honour, Sir *John Suckling*.

*Hannibal and Scipio*, an Historical Tragedy, acted in the Year 1635. by the Queen's Majesties Servants at their Private-House in *Drury-Lane*; printed *Lond.* 1637. The Play is address  
in

in Verse by the Author, to the Ghosts of *Hannibal* and *Scipio*, with an Answer printed in their Names, directed to our Author. It was acted before Women came on the Stage; the part of *Sophonisba* being play'd by one *Ezekiel Fenne*. For the Plot, the Title-page speaks the Foundation to be History: see the Life of *Hannibal*, writ by *Cornelius Nepos*; that of *Scipio* by *Plutarch*: see besides *Livy*, *Florus*, and other Authors mention'd p.326.

*Microcosmus*, a Moral Masque, presented with general liking at the Private-House in *Salisbury-Court*, and here set down according to the Intention of the Author; printed 4<sup>o</sup>. *Lond.* 1637. and dedicated to the Service and Delight of all Truly Noble, Generous, and Honest Spirits. This Masque is introduc'd by two Copies, One of which was writ by Mr. *Richard Brome*.

*Spring's Glory*, vindicating Love by Temperance, against the Tenet, *Sine Cerere & Baccho friget Venus*; Moralized in a Masque with other Poems, Epigrams, Elegies, and Epithalamiums of the Author's; printed 4<sup>o</sup>. *Lond.* 1638. and dedicated to *Peter Balle Esq*; At the end of these Poems is a piece call'd, *A Presentation*, intended for the Prince his Highness's Birth-day, the 29. of *May* 1638. annually celebrated: this in former Catalogues was stiled an Interlude. These Masques and Poems are commended by two Copies, one of which was penned by Mr. *Robert Chamberlain*.

*Tottenham-Court*, a pleasant Comedy, acted in the Year 1633. at the Private-House in *Salisbury-*

*lisbury-Court*; printed 4°. *Lond.* 1638. and dedicated to the Worshipful *William Mills Esq*;

*Unfortunate Lover*, a Tragedy never acted but set down according to the Intention of the Author; printed 4°. *Lond.* 1640. and dedicated to the Right Worshipful *Richard Bratbourn Esq*; This Play is attended by three Copies written in its Commendation, by several of our Author's Friends, and a Proeme in Verse by the Author, wherein he justifies it to be writ according to the Rules of Art.

*A Constant Scene; the buisness it intends,  
The two Hours of Time of Action comprehends.*

Mr. *Philips* (b) and Mr. *Winstanley* (c), according to their old Custom, have ascrib'd two other Anonymous Plays to our Author, *The Woman-Hater arraigned*, a Comedy; and *Charles the First*, a Tragedy: the Reason of their Mistake, has been already given p. 13. and more at large, in the Preface to my former Catalogue.

## Thomas NASH.

A Gentleman that liv'd about the time with the foremention'd Author, and was sometime educated in the University of *Cambridge*. His Genius was much addicted to Dramatick Poetry and Satyr; and he writ some things in Prose; all which gain'd him the Reputation of a Sharp Wit. In an Old Copy of Verses, I find his Character thus drawn.

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(b) Pag. 181. (c) Pag. 148.

A surely Nath, tho' a  
 Branch of Laurel yet  
 wply Satyrick was he;  
 went, since that his be  
 to have attempted; and  
 ose Words shall hardly be for  
 to scorch, and blast, so as his  
 ould inflict Vengeance.

to his Plays, he has publisht only two.  
 I have heard of, viz. *Dido Queen of Car-*  
 ; in which he joyn'd with Marloe; and  
*ser's last Will and Testament*, a Comedy: I  
 never procure a Sight of either of these;  
 to that Play call'd *See me and see me not*,  
 ed to him by Mr. Philips and Mr. Winstan-  
 have it by me, and have plac'd it to the  
 Author, Mr. Dawbridgecourt Belchier; see  
 24

: writ several other Pieces; some Satyri-  
 as *Pierce Penniless his Supplication to the*  
 !; *Have with ye to Safron-Walden*; *Four*  
*rs Confuted*: A Poem call'd *The White-*  
*ing and the Red*; and another Piece in  
 ; which I take to be the same Thomas  
 , call'd *A Fourfold Way to a Happy Life*,  
 Dialogue between a Countryman, Citizen,  
 ie, and Lawyer, printed 4<sup>o</sup>. Lond. 1633.

## Alexander NEVILE.

Author in the Reign of Queen Elizabeth,  
 early addicted himself to Poetry, and was  
 f those that the Eminent Jasper Heywood  
 choice of to joyn with him and others,  
 in

in the Translation of *Seneca*. Our Author undertook the Task, and at sixteen Years of Age he translated

*Oedipus*, a Tragedy, which he *Englisht* in the Year 1560. and was printed with the rest 40. *Lond.* 1581. and more immediately dedicated by the Author, To the Right Honourable Mr. Dr. *Wotton*, One of the Queens Majesties Privy Council. Many were the Authors of Antiquity that writ on this Subject; tho' but two Plays writ by *Sophocles*, viz. *Οἰδίπους Τύραννος*, and *Οἰδίπους ἐπὶ Κολωνῶν*, have descended to our Times; from the which *Seneca* is said to have borrow'd part of this Play. Our Translator acknowledges in his Epistle to his Patron and God-Father, 'That he has not been precise in following the Author word for word; but sometimes by Addition, sometimes by Subtraction, to use the aptest Phrases, in giving the Sense, that he could invent.

There are other Pieces which I suppose were writ by our Author, published in *Latin* as *Oratio in Obitum Sydnæi*, printed 40. *Lond.* 1587. *De Furoribus Norfolciensium Ketto Ducis* printed 40. 1575. *Norvicus*, *ibid.* all which being printed about the time that he lived, make me imagine them to be his.

## Robert NEVILLE.

An Author that liv'd in the Reign of King *Charles* the First, and in his younger Years was educated in the University of *Cambridge*, where he became a fellow of *King's Colledge*. I know

Nothing that he has publisht, but a single Play,

*Poor Scholar*, a Comedy, printed 4o. *Lond.* 1662. This Play was (as I suppose) writ some years before, it being printed for Mr. *Kirk-*  
*man*. I know not whether ever it was acted, but I may presume to say 'tis no contemptible Play for Plot and Language. It is commended for an excellent one, by three Copies of Verles prefix'd to it, writ by his Friends; One of which says thus in its praise:

*Bees from a bruised Ox, says Maro, breed,  
But thou drawest Honey from a tatter'd weed.  
Seeing thy Wit's so pure, thy Phrase so clean,  
Thy Sense so weighty, that each Line's a Scene;  
We'll change the Song (d), and cry as truly too,  
Whither may not This thy Poor Scholar go?  
This fault the Best-nos'd Criticks only smell,  
That thy Poor Scholar is attir'd too well.  
Ben's Auditors were once in such a mood,  
That he was forc'd to swear his Play was good:  
Thy Play than his, doth far more currant go,  
For without Swearing, we'll believe thine so.*

## *William, Duke of NEWCASTLE.*

I am now arriv'd at a Nobleman, whose Heroick Actions, are too Copious and Illustrious for me to attempt the Description of; and are a fitter Subject for the Pen of a Modern *Plutarch*, if any such were to be found, than for mine: I shall leave therefore the Character of

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(d) An Old Song, whole Burden was, *Alas! Poor Scholar whither wilt thou go?*



this Valiant Heroe, Careful Tutor, Wise Statesman, Exact Courtier, and Loyal Subject, to be describ'd by some Illustrious Historian; or else refer my Reader to his Life, already writ in *Latin* and *English*, by the Hand of his Incomparable Dutcheis: who during his Life-time, describ'd all his Glorious Actions, in a Stile so Noble and Masculine, that she seems to have even antedated his *Apotheosis*. But tho' I dare not pretend to describe his Heroick Atchievements, or view him in the Field, as a General; yet I shall presume to look upon him in his Retirements, and consider him as a Poet, and an Author, it being my immediate Province.

To speak first of his Acquaintance with the *Muses*, and his affable Deportment to all their Votaries. No Person since the Time of *Augustus* better understood Dramatick Poetry, nor more generously encourag'd Poets; so that we may truly call him our *English Mæcenas*. He had a more particular kindness for that Great Master of Dramatick Poesy, the Excellent *Johnson*; and 'twas from him that he attain'd to a perfect Knowledge of what was to be accounted True Humour in Comedy. How well he has copy'd his Master, I leave to the Criticks: but I am sure our late, as well as our present *Laureat*, have powerful Reasons to defend his Memory. He has writ four Comedies, which have always been acted with applause; *viz.*

*Country Captaine*, a Comedy lately presented by his Majesties Servants at the *Black-fryars*; 8<sup>o</sup>. *In's Grave van Hag. Ant.* 1649. I believe this Play was writ during his Exile. *He*

*Amorous Lovers*, a Comedy acted by his  
 Highness's Servants; printed 4°. *London*.  
 1677. This Play equals most Comedies of this

*triumphant Widow*, or *The Medley of Fiddlers*,  
 a Comedy acted by his Royal Highness's  
 Servants; printed 4°. *London*, 1677. This was  
 thought so excellent a Play by our present Lau-  
 dy, that he has transcrib'd a great part of it  
 in *his Bury-Fair*.

*Variety*, a Comedy presented by his Maje-  
 sty's Servants at the *Black-fryars*; printed 8o.  
 1649. This Play, and *Country Captain*,  
 always bound together: the Duke's Name  
 is prefix'd to them; but I am confident they  
 are, from several Testimonies; since Mr.  
*Under Brome* writ a Copy in praise of this  
 Comedy, directed to his Grace, and printed before  
 it, call'd *Covent Garden weeded*: and  
*Leigh* in a Copy directed to Mr. *Mosely* (the  
 Publisher of Mr. *Carthwright's Works*) in  
 mentioning what Poetical Treatises he has pre-  
 sented the Publick with, names these two Plays,  
 and the following Couplet:

*When fam'd Newcastle's choice Variety,  
 With his Brave Captain held up Poetry.*

We have many other Pieces writ by this In-  
 vious Nobleman, scattered up and down in  
 Poems of his Dutcheffs: all which seem to  
 confirm the Character given by Mr. *Shadwell*;  
*that he was the greatest Master of Wit, the most  
 & Observer of Mankind, and the most accurate  
 of Humour, that ever he knew.*

Besides what his Grace has writ in Dramatick Poetry, he published during his Honourable Exile at *Antwerp*, the most Magnificent, and withall the Best Book of Horfmanſhip, that was ever yet extant. How eminent his skill was in that Noble Art of *Dreſſing Horſes in the Manage*, is well known not only to our Countrymen but to all Nations of Europe: Perſons of all Countries, and thoſe of the beſt Quality crouding to his *Manage* at *Antwerp*, to ſee him ride. Infomuch that *Signior del Campo*, One of the moſt knowing Riders of his Time, ſaid to the Duke (upon his Diſmounting) as it were in an Extasie, *Il faut tirer la Planche; The Bridge muſt be drawn up*: meaning that no Rider muſt preſume to come in *Horſemanſhip* after him. M. *De Soleil*, (one of the beſt Writers that I have met with amongſt the *French*) when he enlarged his *Le Parfaict Mareſchal*, borrowed the *Art of Breeding* from the Duke's Book, as he owns in his *Avis au Lecteur*; and ſtiles him *Un des plus accomplis Cavaliers de nôtre temps*. But having nam'd this Foreigner's borrowing from his Grace, I ſhould juſtly deſerve to be branded with Ingratitude, ſhould I not own, That 'tis to the Work of this Great Man, that I am indebted for ſeveral Notions borrow'd from his Grace, in a little Eſſay of Horſemanſhip, printed 8°. *Oxon.* 1685. Nay, further, I think it no ſmall Glory that I am the only Author that I know of, who has quoted him in *Engliſh*. He has written two Books of Horſemanſhip; the firſt in *French*, called *La Methode nouvelle de Dreſſer les Che-*  
*vans,*

*maux, avec Figures*, Fol. Ant. 1658. The other in *English*, stiled *A New Method and Extraordinary Invention to dress Horses, and work them according to Nature, as also to perfect Nature by the Subtlety of Art*, Fol. Lond. 1667. The first Book was writ by the Duke in *English*, and made *French* at his command, by a *Wallon*; and is extraordinary scarce and dear. The latter (as the Duke informs his Reader) 'Is neither a Translation of the first, nor an absolutely necessary Addition to it, and may be of use without the other, as the other hath been hitherto, and still is without this; but both together will questionless do best.

I beg my Reader's Pardon, if I have dwelt upon this Subject, to the tryal of his Patience: but I have so great a Value for the Art it self, and such a Respect for the Memory of the best of Horsemen, that I cannot refrain from trespassing yet further, by transcribing an Epigram writ to the Duke, on this Subject; but it being the production of the Immortal *Johnson* (c) I hope that alone will atone for the Digression.

An Epigram to *William Duke of Newcastle*.

*When first, my Lord, I saw you back your Horse,  
Provoke his Mettle, and command his force  
To all the uses of the Field, and Race,  
Methought I read the ancient Art of Thrace,  
And saw a Centaure past those tales of Greece,  
So seem'd your Horse, and you both of a piece!*

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(c) underwood, p. 223.

*You shew'd like Perseus, upon Pegasus ;  
 Or Castor mounted on his Cyllarus :  
 Or what we hear our home-born Legend tell  
 Of bold Sir Bevis, and his Arundel :  
 Nay, so your Seat his Beauties did endorse,  
 As I began to wish my self a Horse :  
 And surely had I but your Stables seen  
 Before : I think my wish absolv'd had been.  
 For never saw I yet the Muses dwell,  
 Nor any of their Household, half so well.  
 So well ! as when I saw the Floor, and Room,  
 I look'd for Hercules to be the Groom :  
 And cry'd, Away with the Cæsarian Breed ;  
 At these immortal Mangers Virgil fed.*

## Margaret Dutchesß of NEWCASTLE

A Lady worthy the Mention and Esteem of all Lovers of Poetry and Learning. One, who was a fit Consort for so Great a Wit, as the Duke of *Newcastle*. Her Soul sympathizing with his in all things; especially in Dramatick Poetry ; to which she had a more than ordinary propensity. She has publisht six and twenty Plays, besides several loose Scenes ; nineteen of which are bound, and printed in one Volume in Fol. 1662. the others in Folio, *London*. 1668. under the Title of *Plays never before printed*.

I shall not presume to pass my Judgment on the Writings of this Admirable Dutchesß but rather imitate the Carriage of *Julius Scæviger*, to the *Roman Sulpitia* ; by concluding  
 with

with him (<sup>f</sup>), *Igitur ut tam laudibilis Heroine Ratio habeatur, non ausim obicere ei judicii severitatem.* I know there are some that have but a mean Opinion of her Plays ; but if it be consider'd that both the Language and Plots of them are all her own : I think she ought with Justice to be preferr'd to others of her Sex, which have built their Fame on other People's Foundations: sure I am, that whoever will consider well the several Epistles before her Books, and the General Prologue to all her Plays, if he have any spark of Generosity, or Good Breeding, will be favourable in his Censure. As a proof of my Assertion, it may be proper in this place, before I give an Account of her Plays, to transcribe part of that general Prologue, the whole being too long to be here inserted.

*But Noble Readers, do not think my Plays  
Are such as have been writ in former Days ;  
As Johnson, Shakespear, Beaumont, Fletcher  
writ ;*

*Mine want their Learning, Reading, Language,  
The Latin Phrases I could never tell, [ Wit ;  
But Johnson could, which made him write so well.  
Greek, Latin Poets, I could never read,  
Nor their Historians, but our English Speed :  
I could not steal their Wit, nor Plots out take ;  
All my Plays Plots, my own poor Brain did  
make ;*

*From Plutarch's Story, I nere took a Plot,  
Nor from Romances, nor from Don Quixot,*

*As others have, for to assist their Wit,  
But I upon my own Foundation writ; &c.*

I hasten now to give an Account of the Titles of her Plays, according to our accustomed order; *viz.*

*Apocryphal Ladies*, a Comedy. This Play consists of three and twenty Scenes, but is not divided into Acts.

*Bell in Campo*, a Tragedy in two parts: In the second Play, are several Copies of Verses writ by the Duke of Newcastle.

*Blasing World*, a Comedy: Tho' this be stil'd a Play in former Catalogues, yet it is but a Fragment; the Authress before she had finish'd the second Act desisted, not finding her Genius tend to the prosecution of it.

*Bridals*, a Comedy.

*Comical Hash*, a Comedy: This Play has not been in any Catalogue before.

*Convent of Pleasure*, a Comedy.

*Female Academy*, a Comedy.

*Lady Contemplation*, a Comedy in two parts. Three Scenes in the first, and two in the second part, were writ by the Duke.

*Loves Adventures*, in two parts, a Comedy. The Song, and the *Epithalamium*, in the last Scene in the second part, was likewise writ by the Duke.

*Matrimonial Trouble*, in two parts; the second being a Tragedy, or as the Authress styles it, a Tragi-comedy.

*Natures three Daughters, Beauty, Love, and Wit*; a Comedy, in two parts.

*Pre-*

## *Dramatick Poets.*

*sence*, a Comedy. To this a  
y nine single Scenes, which the  
d to have inserted into this Pl  
would too much lengthen it, &  
separately.

*lick Wooing*, a Comedy, in which the  
writ several of the Suitors Speeches; as  
of the Souldier, the Countryman, the  
sman for the Bashful Suitor; besides two  
Scenes, and the two Songs at the End of  
omedy.

*igious*, a Tragi-comedy.

*eral Wits*, a Comedy.

*able Companions*, or *The Female Wits*, a  
ly.

*natural Tragedy*. The Prologue and Ep  
were of the Duke's making. Act 2. Sc. 3.  
utcheffs inveighs against Mr. *Comden's*  
*nnia*: tho' whether with Justice, I leave  
e Determination of others.

*s Cabal*, a Comedy in two parts: His  
writ the Epilogue to the first part.

*th's Glory, and Death's Banquet*; a Tra-  
n two parts. Two Scenes with the  
es at the first part, in commendation of  
*ans pareille*, were writ by his Grace;  
e all the Songs and Verses in the second

*Blazing World, Bridal, Convent of Plea-  
presence, and Sociable Companions*, are  
l together in one Volume; and the rest  
ther.

o her other Works, I shall only mention  
tles, and the Dates when printed; and I  
shall



shall begin with the Crown of her Labours  
*The Life of the Duke of Newcastle, in English*  
 printed Folio Lond. 1667. and in *Latin*  
 Lond. 1668 *Nature's Picture drawn by Feathers*  
*Pencil to the Life*, printed Fol. Lond. 1668  
 at the End of it she has writ her own  
*Philosophical Fancies*, printed Fol. Lond. 1668  
*Philosophical and Physical Opinions*, Fol. Lond.  
 1655. *Philosophical Letters*, Fol. Lond. 1668  
 Two Hundred and Eleven Sociable Letters  
 Fol. Lond. 1664. *Orationes*, Fol. 1662. *Poems*  
 Fol. 1653.

## Thomas NEWTON.

An Author that liv'd in the Reign of Queen  
*Elizabeth*; and joyn'd with *Jasper Heywood*  
 and *Alexander Nevil* above-named and others  
 in the Translation of *Seneca's* Tragedies.  
 Our Author translated but one Play, yet he  
 finished all the Ten; and dedicated them to  
*Thomas Henage*, Treasurer of her Majesty's  
 Chamber. The Play which our Author  
 render'd into *English*, is intituled

*Thebais*, a Tragedy. This by some is  
 believed not to be *Seneca's*; because in this  
 Tragedy *Jocasta* appears alive, and in *Oedipus*  
 is kill'd: and it is not likely that he would  
 write two *Drammas*, that should so very much  
 in the Catastrophe. But if it be *Seneca's*  
 the shortest of his Tragedies, and has no  
 Chorus, and is said by One, \* to be *Perpetuum Cantu*  
*nullis dixerbiis incorruptum*.

I know not how Mr. *Philips* (\*) can

(g) Pag. 182. \* *Thysii Collect. Comm. in Trag. Senecae*

ascribe *Tamburlaine the Great* to this Author; for tho' *Marloe's* Name be not printed in the Title-page, yet both in Mr. *Kirkman's* and my former Catalogue printed 1680. his Name is prefix'd.

## Thomas NUCE.

An Author of the same Time, and joyn'd in the same Design with the former. We are owing to his pains for the Version of One Play of *Seneca's*, called

*Octavia*, a Tragedy. This is the only Tragedy of the Ancients that I know of, that is founded on History so near the time of the Author. I shall not pretend to determine, whether it was writ by *Seneca*, or no: tho' *Delrio* and others deny it. For the History, see *Suetonius in Vit. Claud. Nero. Tacitus, L. 12. C. 14. Dion, &c.*

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## O.

## Thomas OTWAY.

**A**N Author who was well known to most Persons of this Age, who are famous for Wit and Breeding. He was formerly (as I have heard) bred for some time in *Christ-Church College in Oxford*. From thence he removed to *London*, where he spent some time in Dramatick Poetry; and by degrees writ himself into Reputation with the Court. His Genius in Comedy

acter of *Marius Junior*, and *Lavinia* the Nurse; and *Sulpitius*: which last is carried on by our Author to the End of the Play: though Mr. *Dryden* says in his Postscript to *Granada*, ‘That *Shakespear* said himself, that he was forc’d to kill *Mercurio* in the 3<sup>d</sup>. Act, to prevent being kill’d by him. For the true History of *Marius Senior*, see *Plutarch’s* Life of *C. Marius*; *Lucan’s* *Pharsalia*, lib. 2. *Florus* lib. 3. c. 21.

*Don Carlos Prince of Spain*, a Tragedy acted at the Duke’s Theatre; printed 4<sup>o</sup>. *Lond.* 1679. and dedicated to his Royal Highness the Duke. This Play is writ in Heroick Verse, as well as *Alcibiades*; that being the first, this the second that ever he writ or thought of writing. For the History, consult the *Spanish* Chronicles, as *Louis de Mayerne*; *Turquet’s* Chronicle of *Spain*; *Cabrera’s* Life of *Philip* the Second; *Thuanus*; *Brantome*, &c. Tho’ I believe our Author chiefly follow’d the Novel of *Don Carlos*, translated from the *French*, and printed 8<sup>o</sup>. *Lond.* 1674. which is the most perfect Account of that Tragical Story that I have met with.

*Friendship in Fashion*, a Comedy acted at his Royal Highness the Duke’s Theatre; printed 4<sup>o</sup>. *Lond.* 1678. and dedicated to the Right Honourable *Charles*, Earl of *Dorset* and *Middlesex*. This is a very diverting Play, and was acted with general applause.

*Orphan*, or *The Unhappy Marriage*; a Tragedy acted at his Royal Highness the Duke’s Theatre; printed 4<sup>o</sup>. *Lond.* 1680. and dedicated to her Royal Highness the Dutchess. This is a very moving Tragedy, and is founded on

ovel, call'd *English Adventures*: See the History of *Brandon*, p. 17.

*Soldiers Fortune*, a Comedy acted by the Royal Highness's Servants, at the Duke's Theatre; printed 4<sup>o</sup>. Lond. 1681. This Play is dedicated to Mr. Bentley his Stationer: and is (as he says) a sort of Acquittance for the Money receiv'd for the Copy. There are several Pages in this Play, that have been touch'd over by others: As for Instance, the Plot of *Lady Dunc*, making her Husband the Agent in the Intrigue between *Beaugard* and her, to convey the Ring and Letter, is the Plot of other Plays writ before this; as *The Ruse*, and *Flora's Vagaries*: and the Original is in *Boccace's Novels*, Day 3. Nov. 3. Sir *Le* boulting out of his Closer, and surprising *Lady* and *Beaugard* kissing, and her Descent thereupon; is borrow'd from *Scarron's Comical Romance*, in the Story of *Millant*, or *The Rampant Lady*, p. 227. tho' by way, that Story is not in the *French Copy*, I suppose was not writ by *Scarron*; but was her translated from *Les Amours des Dames illustres de notre Siecle*. The Behaviour of *Lady-bones*, is like the *Bravo*, in the *Comedy*; and that of *Courtine* at *Silvia's Balcony*, is *Monsieur Thomas* his Carriage to his Mistress, in that Play of *Fletcher's* so called.

*Titus and Berenice*, a Tragedy acted at the Duke's Theatre; printed 4<sup>o</sup>. Lond. 1677; and dedicated with the *Cheats of Scapin*, as above. This Play is translated from the *French Monsieur Racine*: it consists of three Acts, and

and is written in Heroick Verse. For the Story of *Titus* and *Berenice*, see *Suetonius* in his Life, Ch. 7. See besides *Josephus*, *Dion*, &c.

*Venice preserved, or A Plot discovered*; a Tragedy acted at the Duke's Theatre; printed 4<sup>o</sup>. *Lond.* 1682. and dedicated to the Dutchess of *Portsmouth*. I have not at present any particular History of *Venice* by me, but suppose this Story may be found in some of the Writers on the *Venetian* Affairs; as *Bembus*, *Sabellicus*, *Maurocenus*, *Paruta*, &c.

Besides his Dramatick Poems, our Author writ a Sticht Poem, call'd *The Poet's Complaint to his Muse*, printed 4<sup>o</sup>. *Lond.* 1680. and a Pastoral on King *Charles* the Second, printed with Mrs. *Behn's Lycidas*, 8<sup>o</sup>. p. 81. Add to these his Translation out of *French*, being a Book call'd *The History of the Triumvirates*, printed since his Decease 8<sup>o</sup>. *Lond.* 1686.

## P.

### John PALSgrave.

**A**N Author that liv'd in the Reign of King *Henry* the Eighth. He was Bachelor of Divinity, but of what University I know not, and was Chaplain to the King. He printed a Play in an Old English Character, call'd

*Accolaſtus*, a Comedy printed 4<sup>o</sup>. 1540. and dedicated to King *Henry* the Eighth. This Play was translated from the Latine *Accolaſtus* written by *Gulielmus Fullonius*, the English being

ing printed after the Latine. The Plot is the Parable of the Prodigal Son in the Gospel, and the Author has endeavour'd to imitate *Terence* and *Plautus* in the Oeconomy: "I was set forth by the Author *Fallonius*, before the Burgesſes of the *Hague* in *Holland*, *An. Dom.* 1529.

This Author publiſht beſides *L'Eclairciſſement de la Langue Francoiſe.* ----1530.

## George PEEL.

An Author that liv'd in the Reign of Queen *Elizabeth*, and was formerly Student, and Mr. of Arts of *Chriſt-Church* Colledge in *Oxford*. He is the Author of Two Plays, which are in print; viz.

*David and Bethſabe their Love*, with the Tragedy of *Absalom*, divers times play'd on the Stage; and printed 4<sup>o</sup>. *Lond.* 1599. This Play is founded on Holy Scripture: See *Samuel*, *Kings*, &c.

*Edward the Firſt*, Sirnamed *Edward Longſhanks*, with his Return from the Holy Land. Alſo the Life of *Llewellyn* Rebel in *Wales*. Laſtly the ſinking of Queen *Elinor*, who ſunk at *Charing-Croſs*, roſe again at *Potter's Hithe*, now named *Queen-hithe*; printed 4<sup>o</sup>. *Lond.* 1593. For the Story ſee the Authors that have writ of thoſe times; as *Walſingham*, *Fubian*, *Matth. Weſtm.* *Pol.* *Virgil*, *Grafton*, *Hollingshead*, *Stow*, *Speed*, *Martyn*, *Baker*, &c.

I am not ignorant, that another Tragedy, to wit, *Alphonſus Emperor of Germany*, is aſcribed to him in former Catalogues, which has

occasion'd Mr. *Winstanley's* mistake: but I assure my Reader, that that Play was writ by *Chapman*, for I have it by me with his Name affixt to it.

Mr. *Philips* mentions some Remnants of his Poetry extant in a Book call'd *England's Hellicon*, which I never saw.

## Mary Countess of PEMBROKE.

The belov'd Sister of the Admirable Sr. *Philip Sidney* (to whom he dedicated his *Arcadia*) and Patron to the Ingenious *Daniel*. A Lady whose Inclinations led her not only to the Patronage but love of the Muses: as appears by a Tragedy of Hers in print, call'd *Antonius*, which to my regret I never yet saw, though I have earnestly desired it; it is thus commended by Mr. *Daniel*, in his Dedication of *Cleopatra*.

*I, who contented with an humble Song,  
Made Musick to my self that pleas'd me best,  
And only told of Delia, and her wrong, [unrest,  
And prais'd her Eyes, and plain'd mine own  
A Text, from whence my Muse had not digrest,  
Had I not seen thy well grac'd Anthony,  
Adorn'd by thy sweet stile, in our fair Tongue,  
Requir'd his Cleopatra's Company.*

Mr. *Philips* through mistake (as formerly) has ascrib'd another Play to her, viz. *Albion's Triumph*, a Masque. I know nothing else of this Admirable Lady's Writing.

*Mrs.*

## Mrs. Katherine PHILLIPS.

A Lady of that admirable Merit, and Reputation, that her Memory will be honour'd of all Men, that are Favoursers of Poetry. One, who not only has equall'd all that is reported of the Poetesses of Antiquity, the *Lesbian Sapho*, and the Roman *Sulpitia*, but whose Merit has justly found her Admirers; amongst the greatest Poets of our Age: and though I will not presume to compare our Poets with *Martial*, who writ in praise of *Sulpitia*, or *Horace*, *Ausonius*, and *Sydonius*, who commended *Sapho*, least I offend their Modesty who are still living: yet I will be so far bold as to assert, that the Earls of *Orrery* and *Roscommon*, the Incomparable *Cowley*, and the Ingenious *Flatman*, with others (amongst whom I must not forget my much respected Countryman *James Tyrrel Esq;*) would not have employ'd their Pens in praise of the Excellent *Orinda*, had she not justly deserv'd their Elogies, and possib'ly more than those Ladies of Antiquity: for as Mr. *Cowley* observes, in his third *Stanza* on her Death,

*Of Female Poets, who had Names of old,  
 Nothing is shewn but only told,  
 And all we hear of them, perhaps may be  
 Male Flattery only, and Male Poetry;  
 Few Minutes did their Beauties Lightning waste,  
 The Thunder of their Voice did longer last,  
 But that too soon was past.  
 The certain proofs of our Orinda's Wit,  
 In her own lasting Characters are writ,*



*And they will long my Praise of them survive,  
Tho' long perhaps that too may live.*

*The Trade of Glory manag'd by the Pen  
Tho' great it be, and every where is found,  
'Does bring in but small profit to us Men,  
'Tis by the numbers of the Sharers drown'd ;  
Orinda, in the Female Courts of Fame  
Engröſſes all the Goods of a Poetick Name,  
She doth no Partner with her ſee ;  
'Does all the buſineſſ there alone, Which we  
Are forc'd to carry on by a whole Company.*

The Occaſion of our mention of this Excellent Perſon in this place, is on the Account of two Dramatick Pieces, which ſhe has tranſlated from the *French* of *Monſieur Corneille* ; and that with ſuch exquisite Art and Judgment, that the Copies of each ſeem to tranſcend the Original.

*Horace*, a Tragedy ; which I ſuppoſe was left imperfect by the untimely Death of the Author ; and the fifth Act was afterwards ſupply'd by Sir *John Denham*. This Play was acted at Court, by Perſons of Quality ; the Duke of *Monmouth* ſpeaking the Prologue : Part of which being in Commendation of the Play, I ſhall tranſcribe.

*This Martial Story, which thro' France did come,  
And there was wrought in Great Corneille's  
Loom ;*

*Orinda's Matchleſs Muſe to Brittain brought,  
And Foreign Verſe, our Engliſh Accents  
So ſoft that to our ſhame, we underſtand [taught ;  
They could not fall but from a Lady's Hand.*

*Thus*

*Thus while a Woman Horace did translate,  
 Horace did rise above a Roman Fate.*  
 For the Plot of this Play, consult *Livy's History*, Lib. 1. *Florus* Lib. 1. C. 3. *Dionysius Hallicarnassæus*, &c.

*Pompey*, a Tragedy, which I have seen acted with great applause, at the Duke's Theatre; and at the End was acted that Farce printed in the fifth Act of *The Play-house to be Let*. This Play was translated at the Request of the Earl of Orrery, and published in Obedience to the Commands of the Right Honourable the Countess of Corse; to whom it is dedicated. How great an Opinion My L<sup>d</sup> Orrery had of this Play, may appear from the following Verses, being part of a Copy address'd to the Authress.

*You English Corneille's Pompey with such  
 Flame,*

*That you both raise our wonder and his Fame;*

*If he could read it, he like us would call*

*The Copy greater than the Original:*

*You cannot mend what is already done,*

*Unless you'll finish what you have begun:*

*Who your Translation sees, cannot but say,*

*That 'tis Orinda's Work, and but his Play.*

*The French to learn our Language now will seek,*

*To hear their Greatest Wit more nobly speak;*

*Rome too would grant; were our Tongue to her  
 known,*

*Cæsar speaks better in't, than in his own.*

*And all those Wreaths once circled Pompey's  
 Brow,*

*Exalt his Fame, less than your Verses now.*

Both these Plays with the rest of her Poems, are printed in one Volume in Fol. *Lond.* 1678. This Lady to the Regret of all the *Beau Monde* in general, died of the *Small-pox*, on the 22<sup>d</sup>. of *June* 1664. being but One and Thirty Years of Age, having not left any of her Sex, her Equal in *Poetry*.

### Sam. PORDAGE, *Esq*;

A Gentleman who was lately (if he be not so at present) a Member of the Worthy Society of *Lincolns-Inn*. He has publisht two Plays in Heroick Verse, *viz.*

*Herod and Mariamne*, a Tragedy acted at the Duke's Theatre, and printed 4<sup>o</sup>. *Lond.* 1673. This Play was writ a dozen Years, before it was made publick, and given to Mr. *Settle* by a Gentleman, to use and form as he pleas'd: he preferr'd it to the Stage, and dedicated it to the Dutches of *Albermarle*. For the Plot; I think the Author has follow'd Mr. *Calpranede's* *Cleopatra*, a Romance, in the Story of *Tyridates*: but for the true History, consult *Josephus*, *Philo-Judeus*, *Eberus*, *Egysippus*, &c.

*Siege of Babylon*, a Tragi-comedy, acted at the Theatre; dedicated to her Royal Highness the Dutches, and printed 4<sup>o</sup>. *Lond.* 1678. This Play is founded on the Romance of *Cassandra*.

### Henry PORTER.

An Author in the Reign of Queen *Elizabeth*, who writ a pleasant History, called *The two*  
*An*

*Angry Women of Abington, with the humorous Mirth of Dick Coomes, and Nicholas Proverbs, two Servingmen ; play'd by the Right Honourable, the Earl of Nottingham, L<sup>d</sup> High Admiral's Servants, and printed 4<sup>o</sup>. Lond. 1599.*

## Thomas PORTER, *Esq*;

An Author that has writ in our Times two plays, which are receiv'd with Candor, by all Judges of Wit ; viz.

*Carnival*, a Comedy acted at the Theatre-Royal, by his Majesties Servants ; printed 4<sup>o</sup>. Lond. 1664.

*Villain*, a Tragedy, which I have seen acted at the Duke's Theatre with great applause : the part of *Malignii* being incomparably play'd by Mr. Sandford.

What this Author may have writ besides, I know not; and am sorry I can give no better Account of One, whose Writings I love and admire.

## George POWEL.

A Person now living, the Author of a Tragedy, call'd

*The treacherous Brother*, acted by their Majesties Servants, at the Theatre-Royal ; and printed 4<sup>o</sup>. Lond. 1690. 'Tis dedicated to the Patentees, and Sharers of their Majesties Theatre ; and commended by a Copy of *Latin Verses*, writ by his Fellow-Actor Mr. John Hudgeson. For the Foundation of the Play, I take it to be borrow'd from a Romance in Fol.

call'd *The Wall Flower*: and tho' they are not alike in all particulars, yet any One that will take the pains to read them both, will find the Soporifick Potion, given to *Istocles* and *Semanthe*, to be the same in quantity, with that given to *Honoria*, *Amarissa* and *Hortensia*, in the aforesaid Romance.

## Thomas PRESTON.

A very ancient Author, who writ a Play in old fashion'd Metre; which he calls *A Lamentable Tragedy*, mixed full of pleasant Mirth; containing the Life of *Cambises* King of *Persia*, from the beginning of his Kingdom unto his Death, his one good deed of *Execution*, after the many wicked Deeds, and tyrannous Murders committed by and through him; and last of all his odious Death, by Gods Justice appointed. Done in such order as followeth; printed 4<sup>o</sup>. Lond. — by *John Allde*. In stead of naming more than *Justin* and *Herodotus*, for the true Story, I shall set down the beginning of this Play, spoke by King *Cambises*; not only to give our Reader a Taste of our Author's Poetry; but because I believe it was this Play *Shakespeare* (i) meant, when he brought in *Sir John Falstaff*, speaking in *K. Cambyse's* Vein.

*My Counsaile grave and sapient,  
with Lords of Legal Train:  
Attentive cares towards us bend,  
and mark what shall be said.*

---

(i) Hen. IV. Act 2.

*So you likewise my valiant Knight  
 whose manly acts doth fly,  
 By brute of Fame the sounding trump  
 doth perse the azure Sky.  
 My sapient words I say perpend  
 and so your skill delate:  
 You know that Mors vanquished hath  
 Cyrus that King of state,  
 And I by due Inheritance  
 possess that Princely Crown:  
 Ruling by sword of mighty force  
 in place of great Renown.*

## Edmund PRESTWITH.

The Author of a Tragedy, called *Hyppolitus*,  
 (which as I suppose is translated from *Seneca*)  
 I never saw it; but have heard 'twas print-  
 ed in octavo. Mr. *Philips* and Mr. *Winstanley*,  
 have placed another Play to his Account, viz.  
*Hectors*: but it was a fault, which I sup-  
 pose they were led into by my Catalogue,  
 dated 1680. as I my self was; tho' I must  
 assure my Reader, That that Play has no  
 name to it, and in Mr. *Kirkman's* Catalogue is  
 down as an Anonymal Play.

---

Q.

Francis QUARLES, Esq;

His Gentleman was Son to *James Quarles*,  
 Esq; who was Clerk of the *Green-Cloth*,  
 Purveyor to Queen *Elizabeth*. He was  
 Born

Born at *Stewards*, in the Parish of *Ramford* in *Essex*. He was sent to *Cambridge*, and was bred for some time in *Christ-Church Colledge*: afterwards he became a Member of *Lincoln-Inn*, in *London*. He was sometime Cup-bearer to the Queen of *Bohemia*; Secretary to the Reverend *James Usher*, Archbishop of *Armagh*; and Chronologer to the Famous City of *London*. He was a Poet that mix'd Religion and Fancy together; and was very careful in all his Writings not to intrench upon Good Manners, by any Scurrility, in his Works; or any ways offending against his Duty to God, his Neighbour, and himself. The Occasion of our Mentioning him in this place, is from his Being the Author of an Innocent, Inoffensive Play, called

*The Virgin Widow*, a Comedy, printed 4<sup>to</sup>. *Lond.* 1649.

As to his other Works, they are very numerous: those which I have seen, are his *History of Sampson* in Verse; *Johab*, *Esther*, *Job Militant*. His *Emblems*, are reputed by some, a Copy of *Hermannus Hugo's Pii Desideria*; Anniversaries upon his *Paranete. Pentalogia*, or *The Quintessence of Meditation*; *Argalus and Parthenia*; being founded on a Story, in Sir *Philip Sydney's Arcadia*. *Enchiridion of Meditations Divine and Moral*. Nor must I forget his *Loyal Convert*, tho' I never saw it; being a Cause of his Persecution, by the Usurped Authority then in being.

The troubles of *Ireland*, forc'd him from thence; so that he dy'd in his Native Country,  
*Sept.*

Apr. 8, 1644. being aged 52 Years, and the Father of eighteen Children, by one Wife; and was buried at St. *Foster's Church, London.*

---

R.

## Thomas RANDOLPH.

**H**E Flourisht in the Reign of King *Charles* the First; and was Born at *Houghton*, in *Northamptonshire*; from whence he was sent for Education to *Westminster School*; and thence was remov'd to *Cambridge*, where he became Fellow of *Trinity Colledge* in that University. He was accounted one of the most pregnant Wits of his Time; and was not only admir'd by the Wits of *Cambridge*, but likewise belov'd and valu'd by the Poets, and Men of the Town in that Age. His Gay Humour, and Readiness at Repartee, begat *Ben. Johnson's* Love to that Degree, that he Adopted him his Son: on which Account Mr. *Randolph* writ a Gratulatory Poem to him, which is printed, these Lines being part of the Copy:

— *When my Muse upon obedient knees  
Asks not a Father's Blessing, let her leese  
The Fame of this Adoption; 'tis a Curse  
I wish her 'cause I cannot think a worse.*

How true a Filial Love he pay'd to his Reputation, may appear from his Answer to that Ode, which *Ben.* writ in Defence of his *New-Inn*, and which Mr. *Feltham* reply'd upon



upon so sharply. Having given you the two former, in my Account of Mr. Johnson ; give me leave likewise to transcribe this in Honour of Mr. Randolph, whose Memory I reverence, for his Respect to that Great Man.

An Answer to Mr. Ben Johnson's Ode, to persuade him not to leave the Stage.

## I.

Ben, do not leave the Stage,  
 'Cause 'tis a loathsome Age :  
 For Pride and Impudence will grow too bold,  
 When they shall hear it told  
 They frighted thee ; stand high as is thy Cause,  
 Their Hisſ is thy Applause :  
 More juſt were thy Diſdain,  
 Had they approv'd thy Vein :  
 So thou for them, and they for thee were born ;  
 They to incenſe, and thou as much to ſcorn.

## II.

Will't thou engroſs thy Store  
 Of Wheat, and pour no more,  
 Becauſe their Bacon-brains have ſuch a taſt,  
 As more delight in Maſt :  
 No ! ſet them forth a board of Dainties, full  
 As thy beſt Muſe can cull ;  
 Whiſt they the while do pine  
 And thirſt, miſt all their Wine.  
 What greater plague can Hell it ſelf deviſe,  
 Than to be willing thus to Tantalize ?

## III.

Thou canſt not find them ſtuff,  
 That will be bad enough.

please their Pallates : let 'em them refuse,  
 For some Pye-Corner Muse;  
 'tis too fair an Hostess, 'twere a sin  
 For them to like thine Inn :  
 'Twas made to entertain  
 Guests of a Nobler Strain ;  
 If they will have any of thy Store, [dore.  
 Give them some scraps, and send them from thy

## IV.

And let those things in plush  
 Till they be taught to blush,  
 Like what they will, and more contented be  
 With what Brome<sup>(a)</sup> swept from thee:  
 Know thy worth, and that thy lofty Strains  
 Write not to Cloaths, but Brains :  
 But thy great Spleen doth rise,  
 'Cause Moles will have no Eyes :  
 His only in my Ben I faulty find,  
 'e's angry, they'l not see him that are blind.

## V.

Why should the Scene be mute,  
 'Cause thou canst touch thy Lute,  
 And string thy Horace ; let each Muse of Nine  
 Claim thee, and say, Th' art mine.  
 Were fond to let all other Fumes expire,  
 To sit by Pindar's Fire :  
 For by so strange Neglect,  
 I should my self suspect,  
 If the Pallie<sup>(b)</sup> were as well thy Brains disease,  
 ' They could shake thy Muse which way they  
 please.

(a) His Man Rich Brome ; See an Account of his Plays be-  
 (b) He had the Pallie at that time.

## VI.

*And tho' thou well canst sing  
 The Glories of thy King ;  
 And on the wings of Verse his Chariot bear  
 To Heaven, and fix it there ;  
 Yet let thy Muse as well some Raptures raise,  
 To please him, as to praise.  
 I would not have thee chuse  
 Only a treble Muse ;  
 But have this Envious, Ignorant Age to know,  
 Thou that canst sing so high, canst reach as low.*

There was another Copy of Verses writ by Mr. Carew to Mr. Johnson, on occasion of his Ode of Defiance, annexed to his Play of the *New-Inn* : See his Poems, 8<sup>o</sup>. p. 90.

Having given you a taste of his *Epyrick* Poetry, I now proceed to his *Dramatick* Performance ; of which (according to our Custom) I shall speak Alphabetically.

*Amyntas, or The Impossible Dowry* ; a Pastoral, acted before the King and Queen at *White-ball*.

*Aristippus, or The Jovial Philosopher* ; presented in a private Shew ; to which is added *The Conceited Pedlar*.

*Jealous Lovers*, a Comedy presented to their Gracious Majesties, at *Cambridge*, by the Students of *Trinity Colledge* ; and dedicated to Dr. *Comber*, D. of *Carlile*. This Play I think to be the best of his, and was revived on the Stage, at *London*, in 1682. as may appear by an Epilogue written by Mrs. *Behn*, and printed in her *Collection of Poems*, published 8<sup>o</sup>. *London*. 1685.

This

This Play was revised and printed by the Author, in his Life-time; being usher'd by the Chief Wits of both Universities to the Press. One of which says (c) thus of it:

*Tho' thou hast made it publick to the view  
Of Self-love, Malice, and that other Crew:  
It were more fit it should impaled be  
Within the walls of some great Library;  
That if by chance through Injury of Time,  
Plautus, and Terence, and that (d) Fragrant  
Thyme*

*Of Attick-Wit should perish, we might see  
All those reviv'd in his own Comedy.  
The Jealous Lover, Pander, Gull, and Whore,  
The Doting Father, Shark, and many more:  
Thy Scene doth represent unto the Life,  
Besides the Character of a curst Wife;  
So truly given in so proper Stile,  
As if thy Active Soul had dwelt a while  
In each Man's Body; and at length had seen  
How in their Humors they themselves demean.*

*Muses Looking-Glass*, a Comedy, which by the Author was first called *The Entertainment*; as I learn from Sir *Aston Cockain's* Works, who writ an *Encomiastick* Copy on it. See his Works, p. 98. As to this Play, it answers both the Designs of Poetry, Profit, and Delight: and what a Student of *Christ-church*, Mr. *Rich. West*, said of it, will be found true by every Reader.

*Who looks within his clearer Glass, will say,  
At once he writ an Ethick Tract, and Play.*

---

(c) Mr. Edw. Fraunce. (d) Aristophanes.

All these Dramatick Pieces, and his Poem were published by his Brother, *Mr. Thomas Randolph*, of *Christ-church Colledge in Oxon.* and are now printed the 5<sup>th</sup> Edit. *Oxon.* 1668.

I know not when our Author died; tho' presume he liv'd to no great Age, being too much addicted to the Principles of his Predecessor *Aristippus*, Pleasure, and Contempt of Wealth.

My Readers are not to expect any Discoveries of Thefts, for this Author had no occasion to practice Plagiarism, having so large a Fond of Wit of his own, that he needed not to borrow from others; and therefore I may justly say, with a Friend of his,

*With what an Extasie shall we behold  
This Book? which is no Ghost of any old  
Worm-eaten Author: here's no Jest, or Hint  
But had his Head both for its Oar, and Minn  
Wer't not for some Translations none could know  
Whether he had e're look'd in Book or no.*

Of this Nature, are not only his several Versions, as the Second *Epod* of *Horace*, several Pieces out of *Claudian*, &c. but likewise a Dramatick Piece from *Aristophanes*, called in the Original *Πλοῦτος*, but by our Translator,

*Hey for Honesty, Down with Knavery*; a pleasant Comedy, printed 4<sup>o</sup>. *Lond.* 1651. This Play was first translated by our Author; and afterwards augmented and published by *F. J.* I shall not pretend to determine, whether this Translation, or that published in octavo be better; but leave it to those more vers'd in the Original

Anal than I pretend to. Permit me therefore to conclude all with the following Lines, writ by One of St. John's, in Memory of our Author.

*Immortal Ben is dead, and as that Ball  
On Ida toss'd, so is his Crown, by all  
The Infantry of Wit. Vain Priests ! That Chair  
Is only fit for his true Son and Heir. [praise:  
Reach here thy Laurel : Randolph, 'tis thy  
Thy naked Skull shall well become the Bays.  
See, Daphne courts thy Ghost : and spite of Fate,  
Thy Poems shall be Poet Laureate.*

## Edward RAVENSCROFT.

A Gentleman now living, and One that was sometime a Member of the *Middle-Temple*. One who with the Vulgar passes for a Writer: tho' I hope he will pardon me, if I rather stile him in the Number of Wit-Collectors; for I cannot allow all the Wit in his Plays to be his own : I hope he will not be angry, for transcribing the Character which he has given of Mr. *Dryden*, and which *mutato nomine* belongs to himself. 'Tis not that I any ways abet Mr. *Dryden* for his falling upon his *Mamamouchi*; but that I may maintain the Character of Impartial, to which I pretend, I must pull off his Disguise, and discover the Politick Plagiaty, that lurks under it. I know he has endeavour'd to shew himself Master of the Art of Swift writing; and would perswade the World, that what he writes is *ex tempore* Wit, and written *currente calamo*. But I doubt not to shew, That tho' he would be thought to imitate the *Silk-worm*, that spins its Web from its own Bowels :

yet I shall make him appear like the *Leech*, that lives upon the Blood of Men, drawn from the Gums; and when he is rubb'd with Salt, spues it up again. To prove this, I shall only give an Account of his Plays; and by that little of my own Knowledge which I shall discover, 'twill be manifest, that this Ricketty-Poet (tho' of so many Years) cannot go without others Assistance: For take this Prophecy, from your humble Servant, or Mr. *Ravenscroft's Mamamouchi*, which you please,

*When once our Poets translating Vein is past,  
From him you can't expect new Plays in haste.*

To prove this, I need only give you an Account of what he has already publish'd; and from thence you may judge, according to the old Adage, *Ex pede Herculem*, what is like to follow.

*Careless Lovers*, a Comedy acted at the Duke's Theatre, and printed 4o. Lond. 1673. The Epistle to this Play was written against Mr. *Dryden*, and his Prologue levell'd against *Almazor*; and his Play, call'd *Love in Nunnery*. The truth is, Mr. *Dryden* had fallen first upon his *Mamamouchi*, as we have said; and therefore on that Account, our Poet was excusable; but to accuse him for borrowing, and translating, as he saith:

*Till then he borrowed from Romance; and did  
translate,*

was unreasonable, when our Poet knew his own Guilt; for notwithstanding he writes in the same Prologue,

*'That all that's in it is ex tempore Wit.*

Yet

Yet I must take the Liberty to contradict him, and acquaint my Reader, That the Sham-Scene in the 4. Act, which is the most diverting in the Play; where Mrs. *Breedwell*, and *Clapham* bring in their Children, and challenge Marriage of the L<sup>d</sup> *De Boastado*, is stolen from *Molliere's M. De Pourceaugnac*. Act 2. Sc. 7. and 8. As to the rest of *the French Play*, he has inserted it into his *Mamamouchi*. The Author in his Epistle acknowledges, That the Reason why there are such continual Picques amongst the Poets, is the same with that of Whores, *Two of a Trade can never agree*: and therefore Mr. *Dryden* and Mr. *Ravenscroft*, being protest Plagiaries, and having both laid claim to *Molliere*, no wonder if they fell out, like the two Travellers in *Aesop* about the As; tho' at the same time a third Poet ran away with the prize; at least the greatest part.

*Dame Dobson*, or *The Cunning Woman*; a Comedy acted at the Duke's Theatre, and printed 4<sup>o</sup>. Lond. 1684. This Play is translated from a French Comedy, call'd *La Devineresse*, or *Les faux Enchantements*. Notwithstanding this Play was so followed and applauded in France, as the Epistle to the Original informs me; yet it was damned in its Action at the Theatre at London. I pretend not to give the Reason of it; only I have Mr. *Dryden's* (c) Testimony, That *Corneille's Le Menteur*, (since published under the Title of *The Mistaken Beauty*, or *The Lier*) was notwithstanding Mr. *Hart's* acting *Dorant* to Admiration, judg'd far Infe-

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(c) Dram. Essay, p. 37.



riour to many Plays writ by *Fletcher*, and *Ben Johnson*: and I question not but this last will obtain the preference from the other, if they are read by unbiass'd Judges.

*English Lawyer*, a Comedy acted at the Theatre-Royal, and printed 4°. *Lond.* 1678. This Play was written originally in *Latin*, by Mr. *R. Ruggles*, sometime Master of Arts in *Clare Hall* in *Cambridge*; and was acted several times with extraordinary applause, before King *James* the First by the Gentlemen of that University. There was a Version done by a Master of Arts of *Magdalen Colledge* in *Oxford*, printed near thirty Years ago, tho' translated some Years before: and I believe Mr. *Ravenscroft* made more use of that, than the Original: at leastwise they who understand not the *Latin*, and yet would see a true Copy, (this of our Author being drawn in *Miniature*) may read it, under the Title of *Ignoramus*.

*King Edgar, and Alphreda*; a Tragi-comedy acted at the Theatre-Royal, and printed 4°. *Lond.* 1677. This Play I suppose (if any) to be of the Author's own *Minerva*; tho' the Story of it be sufficiently Famous, not only in Novels both *French* and *Italian*: but in almost all the Historians of those Times. For Novels, see the *Annals of Love* octavo: For Historians, see *W. Malmesbury*, *H. Huntingdon*, *Rog. Hoveden*, *Ingulfus*, *Ranulph Higden*, *M. Westminster*, *Pol. Virgil*, *Grafton*, *Stow*, *Speed*, *Baker*, &c. *Ubalдино Le Vite delle Donne Illustri*, p. 28.

*London Cuckolds*, a Comedy acted at the Duke's Theatre, and printed 4°. *Lond.* 1683

This

Play, tho' the most diverting of any that  
as writ, is patcht up from several Novels.  
y-truly aver, that *Wife-acre* and *Peggy*, are  
owed from *Scarron's Fruitless Precaution*,  
first; at least that part of it where *Peggy*  
rmour watcheth her Husband's Night-cap.  
possibly these two Characters were drawn  
1 *Arnolphe* and *Agnes*, in *Molliere's L'Escole*  
*Femmes*; *Loveday's* Discovering *Eugenia's*  
igue, and pretending to conjure for a Sup-  
is borrowed from *Les Contes d'Ouvville*, part.  
g. 235. *Eugenia's* Contrivance to have *Jane*  
n her place by her Husband, whilst she went  
'amble; is borrowed possibly from the *Me-*  
*nza dolce* Cap. 16. at the End of *Torriano's*  
mmar: or else from *Scarron's Fruitless Pre-*  
*ion*, where is such a like passage. The Con-  
ance of *Eugenia* to bring off *Ramble*, and  
*eday*, by obliging the former to draw his  
rd, and counterfeit a Passion, is borrowed  
1 *Les Contes d'Ouvville*, 2. part. page 257. or  
n *Boccace* Day 7. Nov. 6. *Doodle's* Oblig-  
his Wife *Arabella* to answer nothing but  
in his Absence, and the Consequence of  
Intrigue with *Townly*, is borrowed from  
*Contes d'Ouvville*, 2. part. page 121 *Eugenia's*  
ing a false Confidence to her Husband  
*hwell*, and sending him into the Garden to  
*eday*, in her Habit, where he is beaten by  
, is borrowed from *Les Contes d'Ouvville*,  
art. page 250. The same Story is in *Boccace*,  
7. Nov. 7. and in *Les Contes de M. de la*  
*taine*, Nov. 2. p. 21. and is the Subject of seve-  
Plays; as *City Night-cap*, &c. This is Sufi-

cient to shew how much our Author borrows in his Plots, and that his own Genius is either lazy, or very barren of Invention.

*Mamamouchi, or The Citizen turn'd Gentleman*; a Comedy acted at the Duke's Theatre, and printed 4<sup>o</sup>. *Lond.* 1675. This Play is dedicated to his Highness Prince *Rupert*. Our Author had that good Opinion of *Molliere's Monsieur de Pourceaugnac*, that what he left untouched in that Play when he writ *The Careless Lovers*, he has taken into this: So that his *Sir Simon Soft-head*, is *M. de Pourceaugnac* in an *English* Dress; and the rest of his Play is stolen from *Le Bourgeois Gentilhomme*, a Comedy writ by the same Author. So that here is a whole Play borrow'd, and yet nothing own'd by the Author; a procedure which favours of the highest Ingratitude, and which (as I have elsewhere observ'd) has been long ago thus inveigh'd against by the Excellent *Pliny*(<sup>f</sup>), *Obnoxii profecto Animi, & infelicis Ingenii est, deprehendi in furto malle, quam mutuum reddere, cum præsertim fors fiat ex usurâ.*

*Scaramouch* a Philosopher, *Harlequin* a School-Boy, *Bravo*, Merchant, and Magician; a Comedy after the *Italian* Manner, acted at the Theatre-Royal, and printed 4<sup>o</sup>. *Lond.* 1677. This Play was fore-stall'd in the Action, by the Duke's House, they having brought upon the Stage the *Cheats of Scapin*; as the Author complains in the Prologue. Our Author would be thought to have taken a great deal of pains in

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(f) Epist. ad T. V.

this Play, and to have brought a new sort of Comedy on our Stage: as he says,

*The Poet does a dang'rous tryal make,  
And all the common ways of Plays forsake.  
Upon the Actors it depends too much;  
And who can hope ever to see two such,  
As the fam'd Harlequin, and Scaramouch.  
This he well knew —————  
Yet rather chose in New Attempts to fail,  
Than in the Old indifferently prevail.*

But notwithstanding our Author's Boasting, he is but a Dwarf drest up in a Giant's Coat stufft out with Straw: for I believe he cannot justly challenge any Part of a Scene as the Genuine Off-spring of his own Brain; and may rather be reckon'd the Midwife than the Parent of this Play. This Author has followed his old Custom of sweeping clean, and leaving nothing behind him; for what he left of *Le Bourgeois Gentilhomme*, he has taken into this Play; as will appear to them that will compare the first Act with that *Dramma*. Almost all *Le Marriage forcé*, is taken into this Play likewise; and for the *Cheats of Scapin*, I suppose our Author has not only seen that Play, but borrow'd from thence; I have already taken notice, that part of it resembles *Terence's Phormio*.

*Wrangling Lovers, or The Invisible Mistress*; a Comedy acted at the Duke's Theatre, and printed 4s. Lond. 1677. This Play is founded upon a Spanish Romance in 8<sup>o</sup>. translated and

called *Deceptio visus*, or *Seeing and Believing* are two things. *J. b. Corneille* has a Play writ on the same Subject, called *Les Engagements du Hazard*.

I know nothing else of our Author's Writing, without I should reckon his Alteration of *Titus Andronicus*; of which I shall speak by and by, in the Account of *Shakespeare*.

## Thomas RAWLINS.

A Gentleman that liv'd in the Reign of King *Charles* the First, who was well acquainted with most of the Poets of his time. He was the Chief Graver of the *Mint* to both King *Charles* the First and Second, and died in that Employment in 1670. He writ a Play for his Diversion only; not for profit; as he tells the Reader in his Preface: 'Take no notice of my Name, for a second Work of this Nature shall hardly bear it. I have no desire to be known by a Thread-bare Cloak, having a Calling that will maintain it Woolly.' His Play is called,

*Rebellion*, a Tragedy acted Nine Days together; and divers times since with good applause, by his Majesty's Company of Revels; and printed 4<sup>o</sup>. *Lond.* 1640. 'Tis dedicated to his Kinsman, *Robert Ducie* of *Aston*, in the County of *Stafford* Esq; and is accompanied with Verses, to the number of eleven Copies; amongst which are several writ by the Dramatick Poets his Contemporaries. He was very young when he writ this Tragedy, as appears from

from the following Lines of Mr. *Chamberlain*,  
publisht with the Play.

*To see a Springot of thy tender Age,  
With such a lofty Straine to word a Stage;  
To see a Tragedy from thee in Print,  
With such a World of fine Meanders in't,  
Pusles my wondring soul: for there appears  
Such a proportion 'twixt thy Lines, and Teares:  
That when I read thy Lines, methinks I see  
The sweet tongu'd Ovid fall upon his Knee,  
With Parce precor; —————*

The Scene of this Play lyes in *Sevile*; but I cannot direct you to any particular History, because I know not in what King of *Spain's* Reign this Action happened: All I can tell you is, That I believe this Taylor was fitted upon *Crispin's* Last; and that *Webster's* Shoemaker gave Birth to our Poet's *Don Sebastiano*.

Mr. *Winstanley* speaks of other small Pieces that he wrote, tho' I know of none, except some commendatory Verses, publisht with his Friends Plays; as with Mr. *Chamberlain's* *Swaggering Damsel*; Mr. *Richard's* *Messalina*, &c.

## Edward REYET.

An Author of our Time, who published a Play, called

*Town Shifts, or Suburb Justice*; a Comedy acted at his Royal Highness the Duke of *York's* Theatre, printed 4<sup>o</sup>. *Lond.* 1671. and dedicated to *Stephen Moscelf* Esq; Give me leave  
so

so far to commend this Comedy, to say that it is Instructive; and that the Author's Protagonist *Lovewell*, tho' reduced to poverty, yet entertains not only an Innate Principle of Honesty, but advises his two Comrades, *Friendly* and *Faithful*, to the practice of it; and it succeeds happily to them. I mention this, because few of our Modern Characters are so nicely drawn.

## NATHANIEL RICHARDS.

An Author that lived in the Reign of King *Charles* the First, of whom I can give no further Account, than that he writ one Tragedy, published in the beginning of our late Troubles; viz.

*Messalina the Roman Empress*, her Tragedy, acted with general applause divers times, by the Company of his Majesty's Revels, and printed 8°. *Lond.* 1640. This Play is dedicated to the Right Honourable *John Cary*, Viscount *Rochford*: and is ushered into the Light by six Copies of Verses; two of which were writ by our Dramatick Authors, *Davenport* and *Rawlins*; two by two Actors in his Play, *Robinson* and *Jordan*; and a fifth *Latin* Copy, by One *Thomas Combes*, which may deserve a place in our Account: after having acquainted the Reader, that for the Story he may consult *Tacitus*, *Suetonius*, *Pliny*, *Plutarch*, and *Juvenal*; all which have given a Character of the Infatuate *Messalina*; as the following Verses do of her Vices, and the Virtues of her Mother *Lepida*.

Carissimo Amico Auctori in eximiam *Missalina* Tragoediam.

*Ridentem Venerem veteres pinxere ; sed ecce  
 Apparet Venus hic sanguinolenta ; nigra.  
 Lascivos amplexa viros amplectitur ensam :  
 Effera quæ vita, est hæc furibunda noce.  
 Sic eadem Victrix, eademq; Libidinis Ultrix,  
 Messalina, altrix quæ fuit, ipsa fuit,  
 Dū moritur mala pars, oritur pars conjugis illa,  
 Quæ superat quantum mors in utramq; furit.  
 Casta parens toties, quoties fit adultera proles,  
 Pugnât, & adversa cum pietate scelus :  
 Damq; scelus fugiens dat terga, stat altera luctus,  
 Et nituit niveo pectore parvus Honor,  
 Hæc ubi sunt verbis aptata, Tragoedia digna  
 Illa est in primis Laudis, & illa tua est.* ....

Thomas Combes.

## William RIDER.

This Writer (as I suppose by the Date of his Play) flourish'd in the Reign of King *Charles the second*; and was a Master of Arts, tho' of which University or Colledge, is to me unknown. All I can inform my Reader is, that he is the Author of a Play, called

*Twins*, a Tragi-comedy acted at the private house at *Salisbury Court* with general applause, printed 40. *Lond.* 1655. This Play is not contemptible, either as to the Language, or Oeconomy of it, tho' I judge it older far than the Date of it imports.

William



## William ROWLY.

An Author that flourish'd in the Reign of King *Charles* the First; and was sometime a Member of *Pembroke* Hall in *Cambridge*. I can say nothing further of his Life or Country; but as to his Poetry, and his intimate Acquaintance with the prime Poets of that Age, I can speak at large. He was not only beloved by those Great Men, *Shakespear*, *Fletcher*, and *Johnson*; but likewise writ with the former, *The Birth of Merlin*. Besides what he joyned in writing with Poets of the second Magnitude, as *Heywood*, *Middleton*, *Day* and *Webster*; as you may see under each of their Names; our Author has four Plays in print of his own Writing, of which take the following Account; viz.

*All's lost by Lust*, a Tragedy divers times acted by the Lady *Elizabeth's* Servants; and with great applause at the *Phoenix* in *Drury-Lane*, and printed 4<sup>o</sup>. *Lond.* 1633. This is a good old Play, and the Story it self may be read in the *Spanish* Histories: See *Mariana* Lib. 21, 22, 23. *Suritta's Annales*, &c. Lib. 1. C. 1. *Turquet*, L. 5. C. 30. As to *Margaretta's* Design'd Revenge on her Husband *Antonio*, read the *Unfortunate Lovers*, Novel the 3.

*Match at Midnight*, a pleasant Comedy, acted by the Children of the Revels; and printed 4<sup>o</sup>. *Lond.* 1633. The Plot of *Alexander Bloodhound's* being hid by *Jarvis* under the Widow's Bed, is founded on an old Story inserted in the *English Rogue*, part 4. Ch. 19.

*Shoomaker's a Gentleman*, a Comedy printed 40. Lond. ----- Not having this Play by me at present, I cannot inform my Reader where it was acted, or when printed. But this I know, that it has not many Years since been revived at the Theatre in *Dorset-Garden*, and been formerly acted abroad in the Country: and the Comical part of it, is an usual Entertainment at *Bartholomew* and *Southwarke* Fairs; it being a Copy to which all Stroling Companies lay claim to. The Play is founded on a stitche Pamphlet in quarto, called *The History of the Gentle-Craft*. The Reader may find an Epilogue printed in *Duffet's Poems*, p. 60: writ for this Play, when 'twas revived.

*New Wonder, a Woman never vex*; a pleasant Comedy, sundry times acted, and printed 40. Lond. 1632. That passage of the Widows finding her Wedding-Ring, which she dropp'd in crossing the *Thames*, in the Belly of a Fish which her Maid bought accidentally in the Market, is founded either upon the Story of *Polycrates of Samos*, as the Author may read at large in *Herodotus*, Lib. 3. *five Thalia*; or upon the like Story related of one *Anderson* of *Newcastle*, by Doctor *Fuller*, in his *Worthies of England*.

I know of nothing else written by our Author, neither can I tell the time of his Death, and therefore I must leave it to Persons of better Information to acquaint the World, with more particulars of his Life, whilst I hasten to an Account of his Names sake.

Samuel

*An Account of the*  
**Samuel ROWLEY.**

Whether this Author was related to as well as Contemporary with the former, I know not: only this I know, that he writ himself a Servant to the Prince of *Wales*. He is the Author of two Historical Plays, of which we are to give an Account in their Alphabetical Order; viz.

*Noble Spanish Souldier, or A Contract broken justly revenged*; a Tragedy, printed 4<sup>o</sup>. Lond. 1634. This is a Posthumous Piece; and if we believe the *Printer's* Preface, has received applause in Action. Where it was acted, I know not, nor the Foundation of the Story, it not being mentioned what King of *Spain* it was, that committed that act of Perjury with *Onelia*.

*When you see me, you know me*; or The Famous Chronical History of *Henry* the Eighth, with the Birth, and Virtuous Life of *Edward* Prince of *Wales*: being play'd by the High and Mighty Prince of *Wale's* Servants, and printed 4<sup>o</sup>. Lond. 1632. For the Plot, see the L<sup>d</sup> *Herbert's* Life of *Hen.* the VIII. and other Writers of his Life, as *Polydore Virgil, Holingshead, Hall, Grafton, Stow, Speed, Martin, Baker, &c.*

**Joseph RUTTER.**

An Author that liv'd in the Reign of King *Charles* the First. He belong'd to the Earl of *Dorset's* Family; and attended on his Son, the Fa-

Father of the present Earl. At the Command of the Right Honourable *Edward* Earl of *Dorset*, and Lord Chamberlain to the Queen, he undertook the Translation of the *Cid*, out of *French*: and Mr. *Kirkman* ascribes another Play to him besides; of both which I shall speak in their Order.

*Cid*, a Tragi-comedy acted before their Majesties at Court, and on the *Cock-pit* Stage in *Drury-Lane*, by the Servants to both their Majesties, and printed 8<sup>o</sup>. *Lond.* 1637. This first Part is dedicated to *Edward* Earl of *Dorset* afore said, part of it being translated by the young Lord his Son, on whom our Author attended.

*Cid*, Part the second, printed 4<sup>o</sup>. *Lond.* 1640. and dedicated to the Lady *Theophila Cook*. This Part was undertaken by our Author, at his Majesties Command, who was pleas'd to think it worth the translating; and commanded it to be put into our Author's Hands. Both these Plays are usually bound together in octavo.

As to these Plays in the Original, they are much commended, tho' I never saw but the first Part in *French*. I shall not here transcribe the Author's own Sentiments of it; but leave it to those who understand the *French* to peruse the Examen of the Second Part; it being too long for this place. But what M. *Boileau* says of it, in his 9<sup>th</sup> Satyr, may be sufficient to shew the Sentiments of the publick in its Favour: His Words are these:

*En vain contre le Cid un (z) Ministre se ligue,  
 Tout Paris pour (h) Climene a les yeux d'  
 (i) Rodrigue.*

*(k) L'Academie en Corps a beau le censurer,  
 Le Public revolté s'obstine à l'admirer.*

To speak of the Translation in general, I think, if the Time be considered when it was undertaken, it may pass muster with candid Readers: The Author having at least so far improv'd it, as to bring several things in Action which in the Original are delivered in Narration; an Excellency commended by *Horace* in those Lines so well known to all Scholars.

*Aut agitur res in Scenis aut Acta refertur:  
 Segnius irritant animos demissa per aurem;  
 Quam quæ sunt oculis subjecta fidelibus, & quæ  
 Ipse sibi tradit spectator —————*

It is true our Author has altered in the Original, some places; but not many. Two Scenes he has left out, as being Soliloquies, and things little pertinent to the Business: and give me leave to observe by the by, That the *French* are much addicted to bring in these *Monologues*, in their serious Plays. Some

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(g) Cardinal *Richelieu*. (h) The Names of the *Heroine*, and (i) *Hero*, in the Play. (k) The *Academy* writ a Book against it, by the *Cardinal's* private order, entituled *Sentimens de l'Academie Francoise sur la Tragi-comedie du Cid*: tho' 'twas publickly so well approved of, that in many places of *France* 'twas Proverbially said, *Cela est beau comme le Cid*.

things likewise our Author has added, but scarce discernable: and where M. *Corneille* would give him leave, he says he has follow'd close both his Sense and Words; tho', as he has observed, many things are received Wit in one Tongue, which are not in another. As to the Play, 'tis founded on true History; and the Author has follow'd *Roderic de Toleda*, and *Mariana*. The Reader may consult other Historians, that have writ of the Affairs of Don *Fernando*, the First King of *Castille*.

*Shepherds Holyday*, a Pastoral Tragi-comedy, acted before their Majesties, at *Whitehall*, by the Queen's Servants; and printed 8°. *Lond.* 1635. This Play is ascrib'd by Mr. *Kirkman*, to our Author; tho' only *J. R.* is affix'd to the Title-page. This Play is of the Nobler sort of Pastorals; and is writ in Blank Verse: At the End is a Pastoral Elegy, on the Death of the Lady *Venetia Digby*, in the Person of Sir *Kenelm Digby*, her Husband; and a *Latin* Epigram on her Tomb.

I know nothing else of our Authors Writing.

## Thomas RYMER, Esq;

This Gentleman is now living, and was once (if he be not at present) a Member of the Honourable Society of *Grays-Inn*. He has an excellent Talent towards *Criticism*; as appears by his *Preface* to the Translation of *Rapin's* Reflections on *Aristotle's Treatise of Poetry* 8°. and his *Tragedies* of the last Age consider'd: but I

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think

think for *Dramatick Poetry*, there are other Poets now alive, that at least equal that Tragedy which he has published, *viz.*

*Edgar*, or *The English Monarch*; an Heroick Tragedy, printed 4<sup>o</sup>. *Lond.* 1678. This Tragedy is dedicated to King *Charles* the Second, and written in Heroick Verse. If it be compared with Mr. *Ravenscroft's King Edgar and Alfreda*, it far exceeds it. For the Plot, see the Historians before mentioned; *viz. Malmesbury, Huntingdon, Hoveden, Ingulfus, Higden, &c. Grafton, Stow, &c.*

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## S.

## Thomas St. SERF.

**A** Gentleman, who in the Reign of King *Charles* the Second writ a Play, call'd *Tarugo's Wiles*, or *The Coffee-house*; a Comedy acted at his Highnesses the Duke of *Tork's* Theatre, printed 4<sup>o</sup>. *Lond.* 1668. and dedicated to the Right Honourable *George*, Marquess of *Huntley*. This Comedy is not equal with those of the first Rank, yet exceeds several which pretend to the second; especially the *third* Act, which discovers the several Humours of a *Coffee-house*. As to the other part of the Play, 'tis founded (as I suppose) on the *Spanish* Play *No puede ser*, or *It cannot be*; but not having the Original, I cannot be positive: but this I know, That the Lord *Bell-guard*, and *Crack* in *Sir Courtly Nice*, extreamly resembles *Don Patricio*

*tricio* and *Tarugo*, in this Play: Nay more, the Plots of both are alike. I leave it to the Decision of Mr. *Crown*, or any other who have seen the *Spanish* Play. In the mean time, I desire no Man to rely upon my Judgment; but if what I have said cannot save him, excuse him upon his own Plea, in his own Words.

*If this prevail not, he hopes he's safe from danger,  
For Wit and Malice ought not to reach a Stranger.*

## William SAMPSON.

An Author that liv'd in the Reign of King *Charles* the First: He was sometimes a Retainer to the Family of Sir *Henry Willoughby*, of *Richley* in *Derbyshire*; and was the Author of a Play, call'd

*Vow-breaker*, or *The Fair Maid of Clifton*, in Nottinghamshire; divers times acted by several Companies with great applause, printed 4<sup>o</sup>. *Lond.* 1633. and dedicated to Mrs. *Anne Willoughby*, Daughter to Sir *Henry*: in which Epistle, the Author concludes thus; 'Heaven  
'keep you from Fawning Parasites, and busie  
'Gossips, and send you a *Husband*, and a *Good*  
'*One*; or else may you never make a Holyday  
'for *Hymen*. As much Happiness as Tongue  
'can speak, Pen can write, Heart think, or  
'Thoughts imagine, ever attend on you, your  
'Noble Father, and all his Noble Family; to  
'whom I ever rest, as my bounden Duty, a  
'Faithful Servant, *Will. Sampson*. This Play seems founded upon Truth; I have likewise, in



my younger Years, read a Ballad compos'd up on the same Subject.

Our Author besides this Play, joyned with Mr. *Markham* in *Herod and Antipater*, which I forgot before. But as for the *Valiant Scot*, and *How to chuse a Good Wife from a Bad*, they are in my Judgment none of our Author's writing; tho' Mr. *Philips* and his Follower Mr. *Winstanley*, have ascribed them to him.

### George SANDYS, *Esq*;

A Gentleman who flourish'd in the Reign of King *Charles* the Martyr; if one may so say, of a Person, who sympathiz'd so deeply with his Prince and Country in their misfortunes. He was Son to his Grace *Edwin*, Arch-bishop of *York*: and was born in the Year 1577. at *Bishops-Thorp*, in the same County, being his Father's youngest Child. He was sent to the University that memorable Year 1588. being then eleven Years of Age; and was enter'd of *St. Mary Hall* in *Oxford*. How long he stay'd, I know not: but in the Year 1610. memorable for the Murder of that Great Hero *Henry* the Fourth of *France*, by that Villain *Ravaillac*, he began his Travels thro' *France*, *Italy*, *Turky*, *Agypt*, *Palestine*, &c. an Account of which you may read in his Travels, printed Fol. *Lond.* 1658. But 'tis not on this Account, but his Poetry, that he is here mentioned; and therefore I shall hasten to speak of his Writings in that kind, and first of that excellent Piece of Dramatick Poetry, which he has left us; and chiefly in this Account challenges a particular place; viz.

*Christ's*

*Christ's Passion*, a Tragedy, with Annotations, printed 8<sup>o</sup>. *Lond.* 1640. and dedicated to King *Charles* the First. This Play is translated from the *Latin* Original writ by *Hugo Grotius*. This Subject was handled before in *Greek*, by that Venerable Person, *Apollinarius* of *Laodicea*, Bishop of *Hierapolis*; and after him by *Gregory Nazianzen*: tho' this of *Hugo Grotius*, (in our Author's Opinion) transcends all on this Argument. As to the Translator, I doubt not but he will be allow'd an Excellent Artist, by Learned Judges; and as he has follow'd *Horace's* Advice of Avoiding a servile Translation,

*Nec verbum verbo curabis reddere fidus*

*Interpres* :

So he comes so near the Sence of the Author, that nothing is lost, no Spirits evaporate in the decanting of it into *English*; and if there be any Sediment, it is left behind. This Book was reprinted with Figures, 8<sup>o</sup>. *Lond.* 1688.

Nor are his other Translations less valu'd, especially *Ovid's Metamorphosis*, printed with Cuts, Fol. *Oxon.* 1632. This Translation was so much esteem'd in former times, that I find two old Copies of Verses, speaking in praise of our Author. In the first, called *A Censure of the Poets*, are these Lines :

*Then dainty Sands, that bath to English done  
Smooth sliding Ovid, and bath made him One,  
With so much sweetness, and unusual Grace,  
As tho' the neatness of the English Pace*

*Should tell your setting Latin, that it came  
But slowly after, as though stiff or lame.*

The other on the *Time Poets*, sayes thus,

*Sands Metamorphos'd so into another,  
We know not Sands, and Ovid from each other.*

To this I may add the Translation of the first Book of *Virgil's Æneis*; by which Specimen, we may see how much he has excell'd Mr. Ogilby. For his other Divine Pieces, as his *Paraphrase on the Psalms, Job, Ecclesiastes, Lamentations of Jeremiah, &c.* I have heard them much admired by Devout and Ingenious Persons, and I believe very deservedly.

Having done with his Translations, give me leave to conclude with *His* to another World, which happen'd at his Nephew, Mr. *Wiel's* House, at *Boxley-Abbey* in *Kent*: in the Chancel of which Parish-Church he lyes buried, tho' without a Monument; and therefore I shall follow my Author, from whence I collected this Account, by transcribing what deserves to be inscrib'd on a Monument; *viz.*

*Georgius Sandys, Poetarum Anglorum sui seculi Princeps, sepultus fuit Martii 7<sup>o</sup> Stilo Anglicq.  
A. D. 1643.*

## Charles SAUNDERS.

A Young Gentleman, whose Wit began to bud as early, as that of the Incomparable *Cowley*; and was like him a King's Scholar, when he writ a Play call'd

*Tamberlane the Great*, a Tragedy acted by their Majesties Servants, at the Theatre-Royal; as likewise at *Oxford*, before his late Majesty King *Charles* the Second, at his meeting the Parliament there. 'Twas printed in quarto *Lond.* 1681. and the Design was drawn (as the Author owns) from the Novel of *Tamerlane and Asteria*, in octavo: I have so great a value for this Author's Play, that I cannot but wish well to his *Muse*; but being no Poet, I must set my Hand to another Man's Wishes: I mean Mr. *Banks*, who has writ a Copy of Verses on this Play, part of which are as follow:

*Launch out young Merchant, new set up of Wit,  
The World's before thee, and thy stock is great,  
Sail by thy Muse, but never let her guide,  
Then without danger, you may safely glide  
By happier Studies steer'd, and quickly gain  
The promised Indies of a hopeful Brain,  
Bring home a Man betimes, that may create  
His Country's Glory in the Church, or State.*

## Elkanah SETTLE.

An Author now living, whose *Muse* is chiefly addicted to Tragedy; and has been tragically dealt withal by a Tyranical *Laureat*; which has somewhat eclips'd the glory he at first appeared in: But Time has her vicissitudes; and he has lived to see his Enemy humbled, if not justly punished; for this Reason, I shall not afresh animadvert upon his fault, but rather bury them in Oblivion; and without any Reflections on his Poetry, give a succinct Account

of those Plays, which he has published, being Nine in Number; *viz.*

*Cambyses King of Persia*, a Tragedy acted at the Duke's Theatre; printed 4<sup>o</sup>. 3<sup>d</sup> Edit. *Lond.* 1675. and dedicated to the Illustrious Princess *Anne*, Dutchess of *Monmouth*. This Tragedy is written in Heroick Verse, and founded on History. For the Plot, see *Justin*, *Herodotus*, *Ammianus Marcellinus*, &c.

*Conquest of China by the Tartars*, a Tragedy acted at the Duke's Theatre; printed 4<sup>o</sup>. *Lond.* 1676. and dedicated to the Lord *Castle-Rising*. This is also writ in Heroick Verse, and founded on History. See Signior *Palafax* his History of *China*, translated in octavo; *John Gonzales de Mendoza*, *Lewis de Guzman*, &c.

*Empress of Morocco*, a Tragedy in Heroick Verse; acted at the Duke's Theatre, printed with Sculptures 4<sup>o</sup>. *Lond.* 1673. and dedicated to the Right Honourable *Henry*, Earl of *Norwich*, and Earl-Marshal of *England*. This Play Mr. *Dryden* writ particularly against, in a Pamphlet called, *Notes and Observations on the Empress of Morocco; or some few Erratas to be printed instead of the Sculptures with the second Edition of that Play*; printed 4<sup>o</sup>. *Lond.* 1674. This (as I have already observ'd) was answered by another Pamphlet, which shewed Mr. *Dryden* was not Infallible; but that notwithstanding his *Bravadoes*, he himself was as faulty as others: and that he had verified the *Spanish Proverb*, *No es tan bravo el Leon como le pintan*; *The Lyon is not so fierce as they paint him*:

*Fatal*

*Fatal Love, or The forc'd Inconstancy*; a Tragedy acted at the Theatre-Royal; printed 40. *Lond.* 1680. and dedicated to Sir Robert Owen. This Play is founded on *Achilles Tatius* his Romance, called *Clitophon and Leucippe*; see Book the fifth. The *English* Reader may peruse it translated in octavo printed *Oxon.* 1638.

*Female Prelate*; being the History of the Life and Death of Pope Joan: a Tragedy acted at the Theatre-Royal, printed 40. *Lond.* 1680. and dedicated to the Right Honourable, the late Earl of *Shaftsbury*. This Play being founded on History, see *Marianus Scotus*, *Sigibert*, *Sabellicus*: and for the *English*, he may read *Platina* translated in Fol. by Sir *Paul Ricault*; and the Life and Death of Pope Joan, written heretofore in a Dialogue, by Mr. *Alexander Cooke*, a Gentleman formerly a Fellow of *University Colledge in Oxford*: a Piece so much cry'd up, and admir'd in those Times, that it was translated into *French* by *J. De la Montaigne*. 'Tis now published in a set Discourse 80. *Lond.* 1675. The Reader will find there a List of those Authors who affirm, and those who deny the truth of this Story.

*Heir of Morocco, with the Death of Gayland*; acted at the Theatre-Royal, printed 40. *Lond.* 1682. and dedicated to the Lady *Henrietta Wentworth*, Baroness of *Nettlested*.

*Ibrahim, the Illustrious Bassa*; a Tragedy in Heroick Verse, acted at the Duke's Theatre, printed 40. *Lond.* 1677. and dedicated to the Dutchess of *Albermarle*. The Play is founded on *M. Scudery's* Romance so called.

*Love and Revenge*, a Tragedy acted at the Duke's Theatre; printed 4<sup>o</sup>. Lond. 1675. and dedicated to the Late Duke of Newcastle. 'Tis a great part borrowed from a Play called *The Fatal Contract*; and is founded on the *French Chronicles*: see *Mezeray, De Serres. &c.* 'Tis pity our Author was so little considerate, to fall upon Mr. *Shadwell* in his Postscript, when he lay so open to an Attaque himself: and if our Laureat reply'd too severely upon him in his Preface to the *Libertine*, 'twas but *se defendendo* and he being the Aggressor, ought to forgive it.

*Pastor Fido*, or *Faithful Shepherd*; a Pastoral acted at the Duke's Theatre; printed 4<sup>o</sup>. Lond. 1677. and dedicated to the Right Honourable the Lady *Elizabeth Delaval*. The Play was written in *Italian* by *Guarini*, and afterward translated by Sir *Ric. Fanshawe*. This Translation on our Author has follow'd, being a stranger to the *Italian*: tho' possibly it may by ill natur'd Criticks be thought a presumption, to attempt to improve either the Original, or the Copy.

Our Author I think has several Copies of Verses in print, besides Prose; but because some of them will not advance his Reputation; and of others, I know not exactly which he writes I shall omit further mentioning of them in this place.

**THO. SHADWELL, Esq; Poet Laureat to their present Majesties.**

A Gentleman, whose Dramatick Works are sufficiently known to the World; but especially

cially his Excellent Comedies; which in the Judgment of some Persons, have very deservedly advanced him to the Honour he now enjoys, under the Title of *Poet Laureat* to their present Majesties. An Advancement which he ingeniously confesses, is chiefly owing to the Patronage of the Noble Earl of *Dorset*, that Great Judge of Wit and Parts; in whose Favour it has been Mr. *Shadwell*'s particular Happiness for several Years, to have had an Eminent Share. Mr. *Dryden*, I dare presume, little imagined, when he writ that Satyr of *Mack-Flecknoe*, that the Subject he *there* so much exposes and ridicules, should have ever lived to have succeeded him in wearing the *Bays*.

But I am willing to say the less of Mr. *Shadwell*, because I have publickly profess'd a Friendship for him: and tho' it be not of so long date, as some former Intimacy with others; so neither is it blemished with some unhandsome Dealings, I have met with from Persons, where I least expected it. I shall therefore speak of him with the Impartiality that becomes a Critick; and own I like *His* Comedies better than Mr. *Dryden*'s; as having more Variety of Characters, and those drawn from the Life; I mean Men's Converſe and Manners, and not from other Mens Ideas, copied out of their publick Writings: tho' indeed I cannot wholly acquit our *Present Laureat* from borrowing; his Plagiaries being in some places too bold and open to be disguised, of which I shall take Notice, as I go along; tho' with this Remark, That several of them  
are



are observed to my Hand, and in a great measure excused by himself, in the publick Acknowledgment he makes in his several Prefaces, to the Persons to whom he was obliged for what he borrowed.

That Mr. *Shadwell* has propos'd *B. Johnson* for his Model, I am very certain of; and those who will read the Preface to the *Humorists*, may be sufficiently satisfied what a value he has for that Great Man; but how far he has succeeded in his Design, I shall leave to the Reader's Examination. So far only give me leave to premise in our Laureat's Defence, that the Reader is not to measure his Merit by Mr. *Dryden's* Standard; since *Socrates*, never was more persecuted by the Inhumane *Aristophanes*, than Mr. *Shadwell* by Mr. *Dryden's* Pen; and with the same injustice: tho' I think, whoever shall peruse the Modest Defence of the former, in his Epistle to the tenth Satyr of *Juvenal*, will not only acquit him, but love him for his good Humour and gentle Temper, to One who endeavour'd to destroy his Reputation, so dear to *All Men*, but the very *Darling* of Poets; as *Ovid* says (<sup>k</sup>),

*Quid petitur sacris, nisi tantum fama Poetis?*  
*Hoc votum nostri summa laboris habet.*

Mr. *Shadwell* has Fourteen Plays in print, which we shall give an Account of in the Order we have begun, viz. Alphabetically; tho' by this means his last Play comes first upon our Stage, viz.

(k) *De Arte Amandi*, Lib. 3.

*Amorous Bigotte*, with the Second Part of *Regne O Divelly*; a Comedy acted by their Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1690. and dedicated to the Right Honourable *Charles*, Earl of *Shrewsbury*.

*Bury Fair*, a Comedy acted by his present Majesties Servants, printed 4<sup>o</sup>. *Lond.* 1689. and dedicated to the R.<sup>t</sup>. Honourable *Charles*, Earl of *Dorset* and *Middlesex*, the present Lord Chamberlain of his Majesty's Household. How difficult it is for Poets to find a continual Supply of new Humour, this Poet has sufficiently shew'd in his Prologue; and therefore he ought to be excus'd, if *Old Wit*, and Sir *Humphry Noddy*, have some resemblance with *Justice spoil Wit*, and Sr. *John Noddy*; in the *Triumphant Widow*. Skilfull Poets resemble excellent *Cooks*, whose Art enables them to dress one Dish of Meat several ways; and by the Assistance of proper Sawces, to give each a different Relish, and yet all grateful to the Palate. Thus the Character of *La Roche*, tho' first drawn by *Molliere*, in *Les Precieuses ridicules*, and afterwards copy'd by Sir *W. D'Avenant*, Mr. *Betterton*, and Mrs. *Behn*; yet in this Play has a more taking Air than in any other Play, and there is something in his Jargon, more diverting than in the Original it self.

*Epjorn Wells*, a Comedy acted at the Duke's Theatre; printed 4<sup>o</sup>. *Lond.* 1676. and dedicated to his Grace the Duke of *Newcastle*. This is so diverting, and withal so true a Comedy, that even Forreigners, who are not generally the kindest to the Wit of our Nation, have extremely

alleging that this Play was not Ingenious  
but this Stain was quickly wip'd off, by  
Plea he makes for himself in the Prologue  
spoken to the King and Queen at *Whitehall*  
where he says,

*If this for him had been by others done,  
After this Honour, sure they'd claim their own*

*Humorists*, a Comedy acted by his Royal  
Highnesses Servants; printed 4<sup>o</sup>. *Lond.* 1696  
and dedicated to the most Illustrious *Margaret*  
Duchess of *Newcastle*. The Design of  
this Play was, *To reprehend some of the Vices  
Follies of the Age, which is certainly the  
proper and most useful way of writing Comedy*  
But notwithstanding the Author's good Design  
it met with implacable Enemies, who resolved  
to damn it right or wrong; and the Author  
was forc'd to mutilate his Play, by expunging  
the chief Design, to prevent giving Offence

ish Priest; a Comedy acted at the Duke's  
tre, and printed 4°. Lond. 1682. This Play  
written in the Times of *Whig* and *Tory*,  
before was opposed by *Papists* and their Ad-  
vates, for the sake of their Dear-Joy, *Teague*  
*velly*: but nevertheless there appeared so  
erous a party in the Play's Defence, that  
Play lived in spite of all their Malice.  
ever, I wish our Author for his own sake,  
left out the Character of *Smirk*, notwith-  
ing the Defence he makes for it in the  
ice, and his Protestation of having a true  
e for the Church of *England*: for 'tis evi-  
that her Sons, the Clergy, are abused in  
Character; particularly in the first Scene  
the second Act: and therefore Mr. *Shadwell*  
allow me a little to distrust his sincerity,  
n he makes such large Professions of Re-  
t to Gowns-men; to whom I believe his  
gations are greater than Kindness: other-  
; he would not have suffer'd such reflecti-  
to have passed his Pen, as are to be met  
in his *Squire of Alsatia*, and the Epilogue  
the *Amorous Bigotte*, &c. If Mr. *Shadwell*  
ld therefore take a Friend's Counsel, I  
ld advise him to treat serious things with  
Respect; and not to make the *Papists*  
ikle to the *Stage*; or Preface a Play, with a  
reatise of Religion: every Man has his Pro-  
ce, and I think the Stating of Passive Obe-  
ice, and Non-Resistance, is none of Mr.  
*Shadwell*'s: He may remember, that Mr. *Dryden*  
er miscarried more, than when he inter-  
dled with Church Matters; and that all  
the

the Art and Beauty of his *Absalom and Achitophel*, will hardly make Amends for the Spots and Blemishes that are to be found in his *Wind and Panther*. But to return to our Subject: Mr. *Heywood* and Mr. *Brome* have writ a Play on the same Story with our Author; but how much this exceeds it, will be evident to unbyass'd Judges. As to the *Magick* in the Play, our Author has given a very good Account in his Notes, from the Writings of *Delrio*, *Bodinus*, *Wierus*, &c. and I know nothing that we have in this Nature, in Dramatick Poetry, except *Ben. Johnson's Masque of Queens*, which is likewise explained by Annotations.

*Libertine*, a Tragedy acted by his Royal Highnesses Servants; printed 4<sup>o</sup>. *London*. 1676. and dedicated to *William Duke of Newcastle*. This Play, if not regular, is at least diverting: which according to the Opinion of some of our First-Rate Poets, is the End of Poetry. The Play is built upon a Subject which has been handled by *Spanish*, *Italian*, and *French* Authors: there being four Plays extant (says my Author) on this Story. I have never seen but one, viz. *Molliere's L'Athée Foudroyé*, which it appear'd our Author has read. There is a Character in Sir *Aston Cockain's Ovid*; I mean that of Captain *Hannibal*, whose Catastrophe is like that of *Don John*, which (as I have said) may possibly be borrowed from *Il Atteisto fulminato*.

*Miser*, a Comedy acted by his Majesties Servants, at the Theatre-Royal; printed 4<sup>o</sup>. *London*. 1672. and dedicated to the Right Honourable  
Charles,

117

res, L<sup>d</sup> Buckhurst, the present Earl of Dor-  
This Play the Author confesses is founded  
*Molliere's L'Avare*; which by the way is it  
founded on *Plautus* his *Aulularia*. 'Twas  
last Play that was acted at the King's House,  
ore the fatal Fire there: Whoever will per-  
this Play, will find more than half writ  
our Author, and the *French* part much im-  
ved.

*Psyche*, a Tragedy acted at the Duke's Thea-  
; printed 4<sup>o</sup>. *Lond.* 1675. and dedicated to  
late *James*, Duke of *Monmouth*. This was  
first Play that our Author writ in Rhime;  
on that Account he found most of the  
*Wits* up in Arms against it, who look'd  
n our Author, as an Incroacher on their  
ritories; and *Were* (as he says) *very much*  
*induced with him, for leaving his own Province*  
*Comedy, to invade their Dominion of Rhime*:  
as our Author never valu'd himself upon  
; Play, so his Design at that time, was to en-  
tain the Town with variety of Musick, cu-  
as Dancing, splendid Scenes, and Machines;  
not with fine Poetry, the Audience being  
at leisure to mind the Writing. The foun-  
ion of this Play, is *Apuleius* his *Aureus Asi-*  
; which the Reader may read in *English*,  
er the Title of *The Golden Ass*, translated  
*W. Adlington*, printed 4<sup>o</sup>. *Lond.* 1639. How  
he has borrow'd from the *French Psyche*, he  
s you in the Preface, and I leave it to those  
ich have seen it (which I have not) to give  
gment to whom the preference belongs.  
w much this *Opera* takes, every Body that

is acquainted with the Theatre knows; and with reason, since the greatest Masters in Vocal Musick, Dancing, and Painting, were concern'd in it.

*Royal Shepherdes*, a Tragi-comedy. acted by his Highness the Duke of York's Servants; and printed 4<sup>o</sup>. Lond. 1669. This Play (as our Poet owns) was originally Mr. *Fountain's* of *Devonshire*; and without descanting on the Play, I shall refer the Reader to the view of Mr. *Shadwell's* Epistle to the Reader, and the Comparison of both Plays, which are in print, for his satisfaction.

*Squire of Alsatia*, a Comedy acted by their Majesties Servants; printed 4<sup>o</sup>. Lond. 1688. and dedicated to the Earl of *Dorset* and *Middlesex*. The Ground of this Play, is from *Terence* his *Adelphi*; especially the two Characters of *Mitio* and *Demea*, which I think are improv'd. If he has not taken notice of having borrowed these Characters, 'tis because he is not beholding to the *French*, or *English* for his Model; and that those for whom he chiefly writes, are Persons that are well acquainted with Poets of Antiquity, and need not be informed. 'Tis sufficient for the vulgar Audience, that the Play is taking and divertive, without troubling their Heads whence 'tis borrowed: and all People must allow that no Comedy has found better success than this, since the Restauration of the Theatre.

*Sullen Lovers*, or *The Impertinents*; a Comedy acted by his Highness the Duke of York's Servants; printed 4<sup>o</sup>. Lond. 1670. and dedicated

ted to the late Duke of *Newcastle*. The Author owns that he receiv'd a hint from the Report of *Molliere's Les Fâcheux*, upon which he wrote a great part of his Play, before he saw it. The Play is regular and diverting, and the Author himself has better defended it than I am able to do, nor doth he at any time need a Second; and therefore I refer you to his Preface for Satisfaction.

*Timon of Athens, the Man-bater*, his History, acted at the Duke's Theatre; made into a Play, printed 4°. *Lond.* 1678. and dedicated to the late Duke of *Buckingham*. The Play is originally *Shake/pear's*; but so imperfectly printed, that 'tis not divided into Acts. How much our Author has added, or expung'd, I must leave to the Examination of the leis busie Reader; I not having time at present to enquire into particulars.

*True Widow*, a Comedy acted at the Duke's Theatre; printed 4°. *Lond.* 1679. and dedicated to Sir *Charles Sidley*. This Play I take to be as true Comedy; and the Characters and Humours to be as well drawn, as any of this Age.

*Virtuoso*, a Comedy acted at the Duke's Theatre; printed 4°. *Lond.* 1676. and dedicated to his Grace the late Duke of *Newcastle*. I think there is no Body will deny this Play its due Applause; at least I know, that the University of *Oxford*, who may be allowed Competent Judges of Comedy, (especially of such Characters, as Sir *Nicholas Gimcrack*, and Sir *Formal Trifle*) applauded it: and as no Man ever undertook to discover the Frailties of such Pre-



tenders to this kind of Knowledge, before Mr. *Shadwell*; so none since Mr. *Johnson's* Time, ever drew so many different Characters of Humours, and with such Success.

*Woman-Captain*, a Comedy acted at his Royal Highnesses Servants; printed 4s. *Lond.* 167— and dedicated to *Henry, Lord Ogle*, Son to his Grace *Henry, Duke of Newcastle*. If this Play falls short of the former, at least it wants not variety of Characters, which have gained it a Reputation above what is written by pitiful Poets of the Fourth-Rate, our Author's perpetual Enemies, who are no more to be regarded, than the buzzing of Flies, and Insects in hot Weather; which tho' troublesome, are inoffensive, and without Stings: and for his greatest Enemy; he has imitated the *Bee*, that with his Malice, has left his Sting behind him. I hope now, our Author is advanced to a Station, wherein he will endeavour to exert his *Muse*; and having found Encouragement from Majesty it self, aim at writing Dramatick Pieces, equal to those of Antiquity: which however applauded, have been paralleled (I was about to say excelled) by the Comedies of the Admirable *Johnson*.

I must do Mr. *Dryden* so much Justice, as to acknowledge, that in *Epick Poetry*, he far exceeds not only Mr. *Shadwell*, but most, if not all the Poets of our Age: and I could with our present Laureat, would not give his predecessor such frequent Advantages over him; but rather confine himself within his own Sphere of Comedy.

He has several Poems extant, but because his Name is not affix'd to them, I shall mention but Three; *viz. The tenth Satyr of Juvenal*, translated with Notes, printed 4<sup>o</sup>. *Lond.* 1687. *A Congratulatory Poem on his Highness the Prince of Orange, coming into England*: and another to the most Illustrious *Q. Mary*, upon her Arrival; both printed 4<sup>o</sup>. *Lond.* 1689.

## William SHAKESPEAR.

One of the most Eminent Poets of his Time; he was born at *Stratford upon Avon* in *Warwickshire*; and flourished in the Reigns of *Queen Elizabeth*, and *King James the First*. His Natural Genius to *Poetry* was so excellent, that like those *Diamonds* <sup>(1)</sup>, which are found in *Cornwall*, Nature had little, or no occasion for the Assistance of Art to polish it. The Truth is, 'tis agreed on by most, that his Learning was not extraordinary; and I am apt to believe, that his Skill in the *French* and *Italian* Tongues, exceeded his Knowledge in the *Roman* Language: for we find him not only beholding to *Cynthio Giraldis* and *Bandello*, for his Plots, but likewise a Scene in *Henry the Fifth*, written in *French*, between the Princess *Catherine* and her Governante: Besides *Italian* Proverbs scatter'd up and down in his Writings. Few Persons that are acquainted with *Dramatick Poetry*, but are convinced of the Excellency of his Compositions, in all Kinds of it: and as it would be superfluous in me to endea-

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(1) Dr. Fuller in his Account of *Shakespear*.

vour to particularise what most deserves praise in him, after so many Great Men that have given him their several Testimonials of his Merit; so I should think I were guilty of an Injury beyond pardon to his Memory, should I so far disparage it, as to bring his Wit in competition with any of our Age. 'Tis true Mr. *Dryden* (<sup>m</sup>) has censured him very severely, in his Postscript to *Granada*; but in cool Blood, and when the *Enthusiastick* Fit was past, he has acknowledged him [in his *Dramatick Essay*] Equal at least, if not Superiour, to Mr. *Johnson* in *Poesie*. I shall not here repeat what has been before urged in his behalf, in that Common Defence of the Poets of that Time, against Mr. *Dryden's* Account of *Ben. Johnson*; but shall take the Liberty to speak my Opinion, as my predecessors have done, of his Works; which is this, That I esteem his Plays beyond any that have ever been published in our Language: and tho' I extreamly admire *Johnson*, and *Fletcher*; yet I must still aver, that when in competition with *Shakespear*, I must apply to them what *Justus Lipsius* writ in his Letter to *Andreas Schottus*, concerning *Terence* and *Plautus*, when compar'd; *Terentium amo, admiror, sed Plautum magis.*

He has writ about Forty six Plays, all which except three, are bound in one Volume in Fol. printed *Lond.* 1685. The whole Book is dedicated to the Earls of *Pembroke* and *Montgomery*: being usher'd into the World with several Copies of Verses; but none more valued

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(m) See Mr. *Dryden's* Account.

than those Lines made by *Ben Johnson*; which being too long to be here transcribed, I shall leave them to be perus'd by the Reader, with his Works, of which I shall give some Account as follows.

*All's well, that ends well*; a Comedy. This Play is founded on a Novel written by *Jean Boccacio*; see his Nov. Day the 3. Nov. the 9. concerning *Juliet of Narbona*, and *Bertrand Count of Rossilion*.

*Anthony and Cleopatra*, a Tragedy. The Ground of this Play is founded on History: see *Plutarch's Life of Anthony*; *Appian*, *Dion Cassius*, *Diodorus*, *Florus*, &c.

*As you like it*, a Comedy.

*Comedy of Errors*. This Play is founded on *Plautus* his *Mænechmi*: and if it be not a just Translation, 'tis at least a Paraphrase: and I think far beyond the Translation, call'd *Me-nechmus*, which was printed 40. Lond. 1595.

*Coriolanus*, a Tragedy. This is founded on History: see *Livy*, *Dionysius Hallicarnassæus*; *Plutarch's Life of Coriolanus*, &c. Part of this Play appear'd upon the Stage seven Years since, under the Title of *Ingratitude of a Common-Wealth*.

*Cromwell*, (*Thomas Ld.*) the History of his Life and Death. This Play is likewise founded on History: See *Fox's Martyrology*; *Fuller's Church History*; *Stow*, *Speed*, *Hollingshead*, *Herbert*, *Baker*, *Dr. Burnet*, &c. The Story of *Cromwell*, and *Mr. Frescobald the Merchant*, is related in *Dr. Hakerwell's Apology*, and *Wanley's History of Man*, Book 3. Ch.20.

*Cymbeline his Tragedy.* This Play, tho' the Title bear the Name of a King of *Brute's* Lineage; yet I think owes little to the Chronicles of those Times, as far as I can collect, from *Grafton, Stow, Milton, &c.* But the Subject is rather built upon a Novel in *Boccace, viz. Day 2. Nov. 9.* This Play was reviv'd by *Dursey* about seven Years since, under the Title of *The Injured Princess, or The Fatal Wager.*

*Henry the Fourth, the First part;* with the Life of *Henry Percy*, surnamed *Hot-spur.* This Play is built upon our *English History*: see the four former Years of his Reign, in *Harding, Buchanan, Caxton, Walsingham, Fabian, Polydore Virgil, Hall, Grafton, Hollingshead, Heyward, Trussel, Martin, Stow, Speed, Baker, &c.* As to the Comical part, 'tis certainly our Author's own Invention; and the Character of *Sir John Falstaff*, is owned by Mr. *Dryden*, to be the best of Comical Characters: and the Author himself had so good an Opinion of it, that he continued it in no less than four Plays. This part used to be play'd by Mr. *Lacy*, and never fail'd of universal applause.

*Henry the Fourth, the Second part;* containing his Death, and the Coronation of King *Henry the Fifth.* For the Historical part, consult the fore-mentioned Authors. The Epilogue to this Play is writ in Prose, and shews that 'twas writ in the Time of *Q. Elizabeth.*

*Henry the Fifth his Life.* This Play is likewise writ and founded on History, with a Mixture of Comedy. The Play is continued from the beginning of his Reign, to his Marriage

riage with *Katherine of France*. For Historians, see as before, *Harding, Caxton, Walsingham, &c.* This Play was writ during the time that *Essex* was General in *Ireland*, as you may see in the beginning of the first Act; where our Poet by a pretty Turn, compliments *Essex*, and seems to foretell Victory to Her Majesties Forces against the Rebels.

*Henry the Sixth, the First part.*

*Henry the Sixth, the Second part, with the Death of the Good Duke Humphrey.*

*Henry the Sixth, the Third part, with the Death of the Duke of York.* These three Plays contain the whole length of this Kings Reign, viz. Thirty eight Years, six Weeks, and four Days. Altho' this be contrary to the strict Rules of *Dramatick Poetry*; yet it must be own'd, even by Mr. *Dryden* (\*) himself, That this Picture in *Miniature*, has many Features, which excell even several of his more exact Strokes of Symmetry, and Proportion. For the Story, consult the Writers of those Times, viz. *Caxton, Fabian, Pol. Virgil. Hall, Hollingshead, Grafton, Stow, Speed, &c.*

*Henry the Eighth, the Famous History of his Life.* This Play frequently appears on the present Stage; the part of *Henry* being extreamly well acted by Mr. *Betterton*. This Play is founded on History likewise. *Hollingsh. Hall, Grafton, Stow, Speed, Herbert, Martin, Baker, &c.*

*Hamlet, Prince of Denmark, his Tragedy.* I know not whether this Story be true or false; but I cannot find in the List given by Dr. *Hey-*

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(n) *Dramatick Essay*, p. 79.

*lin*, such a King of *Denmark*, as *Claudius*. All that I can inform the Reader, is the Names of those Authors that have written of the Affairs of *Denmark* and *Norway*; and must leave it to their further search: such are *Saxo-Grammaticus*, *Idacius*, *Crantzius*, *Pontanus*, &c. This Play was not many Years ago printed in quarto; all being mark'd, according to the Custom of the Stage, which was cut out in the Action.

*John* King of *England*, his Life and Death. For the Plot, see *Matth. Paris*, *R. Higden*, *Walsingham*, *Westminster*, *Fabian*, *Pol. Virgil*, *Hollingshead*, *Grafton*, *Stow*, *Speed*, &c.

*Julius Cæsar* his Tragedy. This Play is founded on History; see *Livy*, *Plutarch*, *Suetonius*, &c. This Play was reviv'd at the Theatre-Royal, about fifteen Years ago; and printed 4<sup>o</sup>. *Lond.* 1684. There is an Excellent Prologue to it, printed in *Covent Garden Drolery*, p. 9.

*Lear* King of *England*, his Tragedy. This Play is founded on History; see such Authors as have written concerning *Brutes* History, as *Leland*, *Glocester*, *Huntingdon*, *Monmouth*, &c. But the Subject of this Story may be read succinctly in *Milton's* History of *England*, 4<sup>o</sup>. Book 1. p. 17. &c. This Play about eight Years since was reviv'd with Alterations, by *Mr. Tate*.

*Lochrine* Eldest Son to King *Brutus*, his Tragedy. This Tragedy contains his Reign, with the loss of *Estrildis* and *Sabra*; which according to *Isaacson's* Chronology, was twenty Years. For the Authors, consult those aforementioned,  
par-

particularly *Milton*, Book 1. p. 14. Supplement to *Theatre of Gods Judgments*, Ch. 6. *Ubal-dino Le vite delle Donne Illustri*, p. 7.

*London Prodigal*, a Comedy. This is One of the Seven Plays which are added to this Volume; which tho' printed all of them in 4<sup>o</sup>. were never in Folio, till 1685. Two of these, viz. *Cromwell* and *Lochrine*, we have already handled; the Remaining four, viz. *Old-castle*, *Pericles*, *Puritan Widow*, and *Yorkshire Tragedy*, shall be treated in their order.

*Loves Labour lost*, a Comedy: the Story of which I can give no Account of.

*Measure for Measure*, a Comedy, founded on a Novel in *Cynthio Giraldis*: viz. *Deca Ottava*, Novella 5. The like Story is in *Goulart's Histoires Admirables de nôtre temps*, Tome 1. page 216. and in *Lipsii Monita* L. 2. C. 9. p. 125. This Play, as I have observed, was made use of with the Comedy *Much ado about nothing*, by Sir *William D'Avenant*, in his *Law against Lovers*.

*Merchant of Venice*, a Tragi-comedy.

*Merry Wives of Windsor*, a Comedy; which Mr. *Dryden* (°) allows to be exactly form'd; and it was regular before any of *Ben. Johnson's*. This is not wholly without the Assistance of Novels; witness Mrs. *Ford's* conveying out Sir *John Falstaff* in the Basket of Foul Clothes; and his declaring all the Intrigue to her Husband, under the Name of Mr. *Broam*; which Story is related in the first Novel of *The Fortunate Deceived, and Unfortunate Lovers*: which

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(°) *Dram. Ess.* p. 47.



Book, tho' written since *Shakespear's* Time, I am able to prove several of those Novels are translated out of *Cynthio Giraldi*, others from *Mallefpini*; and I believe the whole to be a Collection from old Novelists.

*Mackbeth*, a Tragedy; which was reviv'd by the Dukes Company, and re-printed with Alterations, and New Songs, 4<sup>o</sup>. *Lond.* 1674. The Play is founded on the History of *Scotland*. The Reader may consult these Writers for the Story: viz. *Hector Boetius*, *Buchanan*, *Duchefne*, *Hollingshead*, &c. The same Story is succinctly related in Verse, in *Heywood's Hierarchy of Angels*, B. 1. p. 508. and in Prose in *Heylyn's Cosmography*, Book 1. in the Hist. of *Brittain*, where he may read the Story at large. At the Acting of this Tragedy, on the Stage, I saw a real one acted in the Pit; I mean the Death of *Mr. Scroop*, who received his death's wound from the late *Sir Thomas Armstrong*, and died presently after he was remov'd to a House opposite to the Theatre, in *Dorset-Garden*.

*Midsummer Nights Dream*, a Comedy. The Comical part of this Play, is printed separately in 4<sup>o</sup>. and used to be acted at *Bartbolemew Fair*, and other Markets in the Country by Strolers, under the Title of *Bottom the Weaver*.

*Much ado about nothing*, a Comedy. I have already spoke of *Sir William D'Avenant's* making use of this Comedy. All that I have to remark is, That the contrivance of *Borachio*, in behalf of *John* the Bastard to make *Claudio* jealous of *Hero*, by the Assistance of her Waiting-Woman *Margaret*, is borrowed from *Arosto's*

*Bo's Orlando Furioso*: see Book the fifth in the Story of *Lurcanio, and Genevra*: the like Story is in *Spencer's Fairy Queen*, Book 2. Canto 4.

Oldcastle, *the good Lord Cobham his History*. The Protagonist in this Play, is Sir *John Oldcastle*, who was executed in the Reign of King *Henry* the Fifth: See his Life at large in *Fox* his Martyrology; *Dr. Fuller*, and other Writers of Church History, as well as Chronologers.

*Othello, the Moor of Venice his Tragedy*. This is reckoned an Admirable Tragedy; and was reprinted 4<sup>o</sup>. *Lond.* 1680. and is still an Entertainment at the Theatre-Royal. Our Author borrowed the Story from *Cynthio's Novels*, Dec. 3. Nov. 7. The truth is, *Salustio Piccolomini* in his Letter to the Author, extreamly applauds these Novels, as being most of them fit Subjects for Tragedy; as you may see by the following Lines. '*Gli Heccatomitbi vostri, Signor Cynthio, mi sono maravigliosa mente piaciuti. Et fra le altre cose io ci ho veduti i più belli argomenti di Tragedie, che si possano imaginare, & quanto a i nodi, & quanto alle solutioni, tanto felicemente ho viste legate le difficoltà, che pure ano impossibili ad essere slegate.* Mr. *Dryden* says (P), That most of *Shakespeare's* Plots, he means the Story of them, are to be found in this Author. I must confess, that having with great difficulty obtained the Book from *London*, I have found but two of those mentioned by him, tho' I have read the Book carefully over.

*Pericles Prince of Tyre*; with the true Relation of the whole History, Adventures, and Fortunes of the said Prince. This Play was publish'd in the Author's Life-time, under the Title of *The much Admired Play of Pericles*; by which you may guess the value the Auditors and Spectators of that Age had for it. I know not whence our Author fetch'd his Story, not meeting in History with any such Prince of *Tyre*; nor remembering any of that Name, except the Famous *Athenian*, whose Life is celebrated by *Plutarch*.

*Puritan, or The Widow of Watling-street*; a Comedy sufficiently diverting.

*Richard the Second his Life and Death*; a Tragedy, which is extreamly commended even by Mr. *Dryden*, in his *Grounds of Criticisme in Tragedy*, printed before *Troilus and Cressida*: and Mr. *Tate*, who altered this Play in 1681. says, That there are some Master-touches in this Play, that will vye with the best *Roman* Poets. For the Plot, consult the Chronicles of *Harding, Caxton, Walsingham, Fabian, Pol. Virgil, Grafton, Hollingshead, Stow, Speed, &c.*

*Richard the Third his Tragedy, with the landing of the Earl of Richmond, and the Battle of Bosworth Field*. This Play is also founded on History. See *Fabian, Caxton, Pol. Virgil, Hollingshead, Grafton, Trussel, Stow, Speed, Baker, &c.*

*Romeo and Juliet*, a Tragedy. This Play is accounted amongst the best of our Author's Works. Mr. *Dryden* says, That he has read the Story of it in the Novels of *Cynthio*; which

as yet I cannot find, but set it down in my former Catalogue, relying upon his Knowledge. But I have since read it in *French*, translated by *M. Pierre Boisteau*, whose Sir-name was *Launay*; who says it was writ by *Bandello*; but not having as yet met with *Bandello* in the Original, I must acquiesce in his Word. The *French* Reader may peruse it in the first Tome of *Les Histoires Tragiques, extraites des œuvres Italiennes de Bandello, imprimé 8°. à Turin 1570.*

*Taming of the Shrew*, a very diverting Comedy. The Story of the *Tinker*, is related by *Pontus Heuterus, Rerum Burdicarum, lib. 4.* and by *Goulart*, in his *Hist. Admirables*, Tom. 1. p. 360.

*Tempest*, a Comedy, How much this Play is now in Esteem, tho' the Foundation were *Shakespear's*, all People know. How it took at the *Black-fryars*, let Mr. *Dryden's* Preface speak. For his Opinion of *Caliban*, the Monster's Character, let his Preface to *Troilus and Cressida* explain. 'No Man except *Shakespear*, 'ever drew so many Characters, or generally 'distinguish'd them better from one another, 'except only *Johnson*: I will instance but in 'one, to shew the copiousness of his Invention; 'tis that of *Caliban*, or the Monster in the *Tempest*: He seems here to have created a Person, 'which was not in Nature; a boldness which 'at first sight would appear intolerable: For 'he makes him a *species* of himself begotten 'by an *Incubus* on a *Witch*; but this is not 'wholly beyond the bounds of Credibility; at least, the Vulgar ( I suppose ) still believe it.

But

But this is not the only Character of this Nature that Mr. *Shakespear* has written ; for *Merlin*, as he introduces him, is Cozen-German to *Caliban* by Birth ; as those may observe, who will read that Play. As to the Foundation of this Comedy, I am ignorant whether it be the Author's own Contrivance, or a Novel built up into a Play.

*Titus Andronicus* his Lamentable Tragedy : This Play was first printed 4°. *Lond.* 1594. and acted by the Earls of *Derby*, *Pembroke*, and *Essex*, their Servants. 'Twas about the time of the *Popish-plot* revived and altered by Mr. *Ravenscroft*. In his Preface to the Reader, he says (q), *That he thinks it a greater theft to rob the Dead of their Praise, than the Living of their Money* : Whether his Practice agree with his Protestation, I leave to the Comparison of his Works, with those of *Molliere* : and whether Mr. *Shadwell's* Opinion of *Plagiaries*, reach not Mr. *Ravenscroft*, I leave to the Reader. 'I ( says he (r) ingeniously ) freely confess my 'Theft, and am asham'd on't; tho' I have 'the Example of some that never yet wrote a 'Play, without stealing most of it; and (like 'Men that Lye so long, till they believe themselves ) at length by continual Thieving, 'reckon their stolen Goods their own too: 'which is so Ignoble a thing, that I cannot 'but believe that he that makes a common 'practice of stealing other Men's Wit, would, 'if he could with the same Safety, steal any 'thing else. Mr. *Ravenscroft*, in the Epistle

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(q) *synesius* has Opinion. (r) *Pref. Sullen Lovers*.

ays, says, That the Play was not origi-  
 Shakespeare's, but brought by a private  
 bor to be acted, and he only gave some  
 ter-touches to one or two of the principal  
 s or Characters : afterwards he boasts his  
 pains ; and says, That if the Reader  
 pare the Old Play with his Copy, he will  
 that none in all that Author's Works  
 receiv'd greater Alterations, or Addi-  
 s ; the Language not only refined, but  
 y Scenes entirely new : Besides most  
 he principal Characters heightened, and  
 Plot much encreased. I shall not engage  
 is Controversy ; but leave it to his Rivals  
 e Wrack of that Great Man, Mr. Dryden,  
 well, Crown, Tate, and Dursley. But to  
 : Mr. Ravenscroft some Reparation, I will  
 furnish him with part of his Prologue,  
 h he has lost ; and if he desire it, send  
 the whole.

*day the Poet does not fear your Rage,  
 akepear by him reviv'd now treads the Stage:  
 nder his sacred Laurels he sits down  
 fe, from the blast of any Criticks Prow.  
 ke other Poets, he'll not proudly scorn  
 own, that he but winnow'd Shakespear's Corn,  
 far he was from robbing him of 's Treasure,  
 at he did add his own, to make full Measure.*

imon of Athens his Life. This Play was  
 ght fit to be presented on the Stage, with  
 Alterations by Mr. Shadwell, in the Year  
 . I shall say more of it in the Account  
 is Works. The Foundation of the Story

may be read in *Plutarch's* Life of *M. Anth* see besides *Lucian's Dialogues, &c.*

*Troilus and Cressida*, a Tragedy. Of Play I have already given an Account: see Name, in the Remarks on Mr. *Dryden*, who tered this Play, in the Year 1679.

*Twelfth-Night*, or *What you will*; a Comedy. I know not whence this Play was taken; the Resemblance of *Sebastian* to his Sister and her change of Habit, occasioning so many mistakes, was doubtless first borrowed (only by *Shakespeare*, but all our succeeding Poets) from *Plautus*, who has made use of it in several Plays, as *Amphitruo*, *Menechmi*,

*Two Gentlemen of Verona*, a Comedy.

*Winter's Tale*, a Tragi-comedy. The Plot of this Play may be read in a little Stitch-pphlet, which is call'd, as I remember, *Delectable History of Dorastus and Fawnia* printed 4<sup>o</sup>. Lond. -----

*Yorkshire Tragedy*, not so new, as *lamentable and true*. This may rather deserve the Title of an Interlude, than a Tragedy; it being not divided into Acts, and being far too short for a Play.

These are all that are in Folio; there yet three Plays to be taken notice of, which were printed in quarto, viz.

*Birth of Merlin*, or *The Child has lost his Mother*; a Tragi-comedy several times acted with great applause, and printed quarto Lond. 1632. This Play was writ by our Author and Mr. *Rowley*; of which we have already spoken. For the Plot, consult the Authors of those times.

such as *Ethelwerd*, *Bede*, *G. Monmouth*, *Fubian*, *Pol. Virgil*, &c. *Stow*, *Speed*, &c. *Ubalдино*, *Le Vite delle Donne Illustri*, p. 18.

John King of England his troublesome Reign; the First and Second Part, with the Discovery of King *Richard Cœur de Lyon's* Base Son, (vulgarly named the *Bastard Fauconbridge*). Also the Death of King *John* at *Swinstead* Abbey. As they were sundry times acted by the Queens Majesties Players, printed quarto *Lond.* 1611. These Plays are not divided into Acts, neither are the same with that in Folio. I am apt to conjecture that these were first writ by our Author, and afterwards revised and reduced into one Play by him: that in the Folio, being far the better. For the Plot, I refer you to the Authors aforementioned; in that Play which bears the same Title.

Besides these Plays, I know Mr. *Kirkman* ascribes another Pastoral to him; viz. *The Arraignment of Paris*: but having never seen it, I dare not determine whether it belongs to him or no. Certain I am, that our Author has writ two small Poems, viz. *Venus and Adonis*, printed 8°. *Lond.* 1602. and *The Rape of Lucrece*, printed 8°. *Lond.* 1655. publish'd by Mr. *Quarke's*, with a little Poem annext of his own production, which bear the Title of *Tarquin banished*, or *The Reward of Lust*. *Sr. John Sucklin* had so great a Value for our Author, that (as Mr. *Dryden* observes in his *Dramatick Assay*) he preferred him to *Johnson*: and what value he had for this small Piece of *Lucrece*, may appear from his Supplement which he writ, and



which he has publisht in his Poems : which because it will give you a taste of both their Muses, I shall transcribe.

## I.

*One of her Hands, one of her Cheeks lay under,  
Cozening the Pillow of a lawfull Kiss,  
Which therefore swell'd, & seem'd to part asun-  
As angry to be robb'd of such a Bliss : [der,  
The One lookt pale, and for Revenge did long,  
Whilst t' other blush'd, 'cause it had done the  
wrong.*

## II.

*Out of the Bed, the other fair Hand was  
On a green Sattin Quilt, whose perfect white,  
Lookt like a Dazie in a field of Grass,  
(<sup>1</sup>) And shew'd like unmelt snow unto the sight :  
There lay t his pretty perdue ; safe to keep  
The rest o' th' Body that lay fast asleep.*

## III.

*Her Eyes (and therefore it was Night) close laid,  
Strove to imprison Beauty till the Morn :  
But yet the Doors, were of such fine stuff made,  
That it broke through & shew'd it self in scorn;  
Throwing a kind of light about the place,  
Which turn'd to smiles, still as t came near  
her Face.*

I have now no more to do, but to close up all, with an Account of his Death ; which was on the 23<sup>d</sup> of April, Anno Dom. 1616. He

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(1) Thus far Mr. Shakespear.

lyeth Buried in the Great Church in *Stratford*  
*pon Avon*, with his Wife and Daughter *Su-*  
*anna*, the Wife of Mr. *John Hall*. In the  
 North Wall of the Chancel, is a Monument  
 erected which represents his true Effigies, lean-  
 ing upon a Cushion, with the following In-  
 scription.

*Ingenio Pylum, genio Socratem, arte Maronem,*  
*Terra tegit, Populus mare, Olympus habet.*

*Stay, Passenger, why dost thou go so fast?*  
*Read, if thou canst, whom curious Death has*  
*plac't*

*Within this Monument, Shakespear, with whom*  
*Quick Nature died, whose Name doth deck the*  
*Tomb*

*Far more than cost, since all that he hath writ*  
*Leaves living Art, but Page, to serve his Wit.*

Obiit An. Dom. 1616.

Æt. 53. die 23. Apr.

Near the Wall where this Monument is  
 erected, lyeth a plain Free-stone, underneath  
 which, his Body is Buried, with this Epitaph.

*Good Friend, for Jesus sake, forbear*  
*To dig the Dust enclosed here.*

*Blest be the Man that spares these Stones,*  
*And curs'd be he that moves my Bones.*

**LEWIS SHARPE.**

An Author of a Play, in the Reign of King  
*Charles the Martyr*, stiled

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*Noble*

*Noble Stranger*, acted at the private House in *Salisbury Court*, by her Majesties Servants; printed 40. *Lond.* 1640. and dedicated to Sir *Edmund Williams*. 'Tis commended by a Copy of Verses, writ by *Rich. Woolfall*; of which these are part:

————— *Yet do not fear the danger  
Of Critick Readers, since thy Noble Stranger,  
With pleasing straines has smooth'd rugged Fate  
Of oft-cramm'd Theatres, and prov'd Fortunate:  
Smile at their frowns, for I dare boldly say,  
Who e're dislikes it; cannot mend thy Play.*

If this Play be look'd upon with mild Eyes, it will weigh against some Plays writ in our Time. There is somewhat in the Characters of *Pupillus* and *Mercutio*, which might take in this Age: and I believe old *Lacy* had read this Play, before he writ the Character of several Poets of his *Poetical Squire Buffon*. In the fourth Act, he has given the Characters of several Poets; particularly of *Ben. Johnson*, under the Title of a *Confident Poetical Wit*; as may be guessed from the *Epilogue*, to *Cynthia's Revels*;

*This from our Author, I was bid to say,  
By Jove 'tis good; and if you'll lik't you may.*

But I leave this to the Judgment of the Curious Reader; and hasten to the next Poet.

## Edward SHARPHAM.

A Gentleman of the *Middle-Temple*, who liv'd in the Reign of King *James the First*. He writ a Play, called

*Fleire,*

*re*, a Comedy often play'd in the *Black*, by the Children of the Revels; and d. 4<sup>o</sup>. Lond. 1615. I take the Character of *the Duke of Florence*, to be a pattern taken from *Hercules Duke of Ferrara*; *Marston's Faustus*, to be the Father of *Shakespeare's Fleire*; but this I leave to the Judgmenters, to decide as they please.

## S. SHEPHEARD.

who lived in the time of the late Un-  
Civil Wars; and whose Loyalty seems  
to have been far better than his Poetry. He  
lived in the time of the Prohibition of the  
two Pamphlets, which he styles *Comedies*  
but indeed are no longer than one single  
Play, that I have seen. His *Comedies*  
were

*Committee-man curried*; a Comedy, in two  
represented to the View of all Men. A  
discovering the Corruption of *Commit-*  
*tees*, and *Excise-men*; the unjust Sufferings  
of the *Royal-party*; the devilish Hypocrisy of  
*Roundheads*; the Revolt for Gain of some  
Members. Not without pleasant Mirth and  
Satire; and printed 4<sup>o</sup>. Lond. 1647. This  
page led me to great Expectations; but  
I found *Horace's* Observation true,

*Curiosum Montes, nascetur ridiculus Mus.*

Author indeed has shew'd his Reading,  
but his Fancy: for there is scarce a piece  
of *John Suckling* that he has not plundered.

His *Aglaura*, *Goblins*, *Brenoralt*, all have pay'd tribute to our *Excise-Poet*: neither his Verses, nor Prose have escaped him. This with what he has borrow'd from Sir *Robert Stapleton's* Translation of *Juvenal* Sat. 1. and 3. make up the greatest part of the two Comedies. But however I am so far oblig'd by my Charity, and Respect, and good Intention, of asserting Loyalty, to set down his own Apology, in the Prologue to the Second part.

*The Author prays you, for to think the Store  
Of Wit is wasted by those went before:  
And that the Fatness of the Soil being spent,  
Men's Brains grown barren, you'd not raise the  
Rent.*

## Edward SHERBURN, Esq;

A Gentleman (as I suppose) still living, and Famous for his Versions, particularly of *Manilius* his Sphere, or Five Books of *Astronomy*, in Fol. *Lond.* 1675. Besides that famous Work, he has translated two of *Seneca's* Tragedies; viz.

*Medea*, a Tragedy, with Annotations; printed octavo *Lond.* 1648. to which is added *Proserpine's* Answer to *Lucilius* his Query, *Why Seneca's Heroes suffer misfortunes*. On this Play, see *Good Measure's* Vindication of the Author, in his *Mr. Stanley's* Poems octavo, p. 75. *The Royal Captives*; a Tragedy, printed 4<sup>o</sup>. *Lond.* 1679. *Troades*. or *The Trojans*, with Annotations; look upon as the best of these Tragedies. Ver-

Versions we have extant, of any of *Seneca's*; and shew the Translator a Gentleman of Learning, and Judgment. What he writ besides, I know not; tho' there was the 16<sup>th</sup> *Idillium* of *Theocritus*, printed in *Tate's Miscellanies*, and ascribed to Sir *Edw. Sberburn*: whether the same Person, I know not.

### Thomas SHIPMAN, *Esq;*

A Gentleman not many Years since deceas'd, who (as a Friend of his says (†),) was a Man every way accomplish'd: To the advantage of his Birth, his Education had added whatsoever was necessary to fit him for Conversation, and render him (as he was) desirable by the best Wits of the Age. He was the Author of a Play, called

*Henry the Third of France, slabb'd by a Fryar; with the Fall of the Guises*; a Tragedy in Heroick Verse, acted at the Theatre-Royal, printed 4<sup>o</sup>. Lond. 1678. and dedicated to the Right Honourable *Henry*, Lord Marquess of *Dorchester*. For the Plot, see *Davila*, *M. Girard D. of Espernon's Life*, &c.

Besides this Play, he has a Book call'd *Carolina*, or *Loyal Poems*, printed octavo Lond. 1683. which sufficiently evince the Ingenuity and Parts of the Author.

### Henry SHIRLEY.

A Gentleman who flourish'd in the time of King *Charles* the Martyr: of whom I can give

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(†) Mr. *Flatman's* Epistle to his *Poems*.

no further Account, than that he was the Author of One Play, call'd

*Martyred Souldier*, a Tragedy fundry times acted with great Applause, at the private House in *Drury-lane*, and at other publick Theatres, by Her Majesties Servants; printed 4<sup>o</sup>. *Lond.* 1638. and dedicated to the Famous Sir *Kenelm Digby*: by the Publisher *J. K.* who gave it to the Press, after the Author's Decease; and in his Epistle to the Reader, speaks thus of both. 'For the Man, his *Muse* was 'much courted, but no common Mistress; and 'tho' but seldom abroad, yet ever much admir'd at. This Work not the meanest of his 'Labours, has much adorned not only One, 'but many Stages, with such general Applause; 'as it has drawn even the Rigid *Stoicks* of the 'Time; who tho' not for pleasure, yet for profit, have gathered something out of his plentiful Vineyard. This Play is founded on History, during the time of the Eighth Persecution; see *Victor Episc. Uticensis de Vandalica Persecutione*, *Isidorus Hispalensis*, *Baronius*, &c.

## JAMES SHIRLEY.

A Gentleman, of the same Name and Age with the former; and was (if not *Poet Laureat*, yet) Servant to her Majesty. One of such Incomparable parts, that he was the Chief of the Second-rate Poets: and by some has been thought even equal to *Fletcher* himself. He had a great Veneration for his Predecessors, as may be seen by his Prologue to the *Sisters*; and particularly for Mr. *Johnson*, whom in an  
Epi-

Epistle to the Earl of Rutland, he styles, Our  
 acknowledg'd Master, the Learned Johnson: and  
 in all his Writings shews a Modesty unusual,  
 seldom found in our Age; and in this, I can-  
 not refrain from comparing his Carriage, to  
 the Civil and Obliging Gentleman of Rome;  
 I mean Ovid, who, speaking of Virgil, in the  
 first of his two Epigrams (if at least they are  
 his which Heinsius questions) says thus:

*Quantum Virgilius magno concessit Homéro:*

*Tantum ego Virgilio Naso Poëta meo.*

*Nec me prælatum cupio tibi ferre poetam:*

*Ingenio si te subsequor, hoc satis est.*

need not take pains to shew his Intimacy, not  
 only with the Poets of his Time; but even the  
 Fame and Admiration that Persons of the first  
 Rank had for him; since the Verses before se-  
 veral of his Works, and his Epistles Dedicat-  
 ory sufficiently shew it. He has writ several  
*Dramatick Pieces*, to the Number of 37. which  
 are in print: besides others which are in Ma-  
 nuscript. Of these I have seen four since my  
 remembrance, two of which were acted at the  
 King's House; and the other two presented  
 at the Duke's Theatre, in Little *Lincoln's-Inn*  
*fields: viz. Court Secret, Chances, Grateful Ser-*  
*vant, School of Compliments:* with what suc-  
 cess, I leave it to the Players now in being.  
 I permit me to bring you the *Testimonium* of an  
 old Writer on the *Time-Poets*, in behalf of  
 our Author, who delivers this Distich in his  
 praise (\*).

(\*) *Choice Drollery*, p. 6.



*Shirley (the Morning Child) the Muses bred,  
And sent him born with Bays upon his Head.*

But I shall cease any further Enlargement on his Commendation, and leave you to the perusal of his Works, which will shew him in his Native Excellence, far better than I am able to describe him, or them: however, take the following Account, for want of a better; and first of those in Quarto, which are Twenty Nine.

*Arcadia*, a Pastoral acted by Her Majesties Servants, at the *Phoenix* in *Drury-lane*, printed 4<sup>o</sup>. *Lond.* 1640. This Play is founded on the Incomparable Romance written by Sir *Philip Sidney*, and call'd *The Arcadia*.

*Ball*, a Comedy presented by Her Majesties Servants, in the private House in *Drury-lane*, printed 4<sup>o</sup>. *Lond.* 1539. In this Play our Author was assisted by *Geo. Chapman*, as likewise another (which in its Order) I forgot in his Account to take notice of.

*Bird in a Cage*, a Comedy presented at the *Phoenix*, in *Drury-lane*, and printed 4<sup>o</sup>. *Lond.* 16----. This Play is an Excellent Old Comedy, and is dedicated by an Ironical Epistle, to the Famous Mr. *William Prinne*, that Great Antagonist to Plays. Amongst other Sentences, give me leave to transcribe One, which may give the Reader a taste of the whole. 'Proceed (*Inimitable Mæcenas*,) and having such 'convenient Leisure, and an indefatigable *Pegasus*, I mean your *Prose* (which scorneth the 'Road of Common Sense, and despiseth any  
*Stile*

*Stile* in his Way) travel still in the pursuit of  
 New Discoveries; which you may publish, if  
 you please, in your next Book of *Digressions*.  
 If you do not happen presently to convert the  
 Organs, you may in time confute the *Steeple*;  
 and bring every Parish to one *Bell*. —

*Changes, or Love in a Maze*; a Comedy presented at the private House in *Salisbury Court*, by the Company of His Majesty's Revels; printed 4<sup>o</sup>. *Lond.* 1632. This Play is dedicated to the Honourable the Lady *Dorothy Sbirley*, by a Copy of Verses. The passage in the first Act, where *Goldsworth* examining his Daughters *Chrysolina* and *Aurelia*, find them both in Love with *Gerard*, is better manag'd in the *Maiden Queen*: tho' this Play has been received with Success (as I said) in our Time; and as I remember, the deceas'd Mr. *Lacy* acted *Jonny Thump*, Sir *Gervase Simple's* Man, with general Applause.

*Chabot (Philip) Admiral of France his Tragedy*; presented by Her Majesties Servants, at the private House in *Drury-lane*; printed 4<sup>o</sup>. *Lond.* 1639. This is the Second Play in which Mr. *Chapman* joyn'd with our Author. For the Plot, see the *French Chronologers*, and *Historians* in the Reign of *Francis the First*; such as *Paulus Jovius*, *Arnoldus* his Continuation of *Paulus Emilius*, *Mart. Longeus*, *De serres*, *Mezeray*, &c.

*Constant Maid, or Love will find out the way*; a Comedy acted at the New Play-house, called *The Nursery*, in *Hatton-Garden*; printed 4<sup>o</sup>. *Lond.* 1667. *Hardwell* Courting Mrs. *Bellamy*  
 the

the Widow, by the Advice of his Friend *Play-fair*, is the Subject of several Plays Old and New; as I might instance, were it material: tho' I mention it here, because it occasions most of the business in the Play.

*Contention for Honour and Riches*; printed 4<sup>o</sup>. *Lond.* 1633. I know not what to call this, whether Interlude, or Entertainment; but I think I may call it *A Useful Moral*; and which being enlarged under the Title of *Honor and Mammon*, I shall speak more of anon. 'Tis dedicated to *Edward Golding*, of *Colston* in *Nottinghamshire*, Esq;

*Coronation*, a Comedy, which tho' printed in the Folio Edition of *Fletcher's Works*, was writ by *Shirley*; as the Reader may see by the Catalogue of his Six Plays, octavo *Lond.* 1653.

*Cupid and Death*, a private Entertainment, represented with Scenes and Musick, Vocal and Instrumental; printed 4<sup>o</sup>. *Lond.* 1659. I cannot call to Mind at present, whence the Poet took originally his History, which is the Changing of Arrows between them, which produce dismal Effects: but the *English* Reader may read the same Story in *Ogilby's Aesop's Fables*, Vol. 1. Fab. 39.

*Dukes Mistress*, a Tragi-comedy presented by Her Majesty's Servants, at the Private-house in *Drury-lane*; and printed 4<sup>o</sup>. *Lond.* 1638.

*Example*, a Tragi-comedy, presented by Her Majesty's Servants, at the Private-house in *Drury-lane*; and printed 4<sup>o</sup>. *Lond.* 1637.

*Gamester*, a Comedy presented by Her Majesty's

jesty's Servants, at the Private-house in *Drury-lane*; and printed 4<sup>o</sup>. *Lond.* 1637. The Intrigue between *Wilding* and his Kinswoman, his Wife and *Hazard*, is borrow'd from *Ducento Novelle del Signor Celio Malespini seconda parte*, Nov. 96. The same Story in *Q. Margaret's* Novels Day first, Nov. 8. tho' manag'd to greater Advantage by our Poet; and I must do *Mr. Shirley* this Justice, to say in his behalf, That whatever he borrows from Novels, *Loses nothing in his Hands*, any more than in in *Mr. Dryden*(<sup>x</sup>); tho' our modest Author would never have said so much, were he living.

*Gentleman of Venice*, a Tragi-comedy, presented at the Private-house, in *Salisbury Court*, by Her Majesty's Servants; and printed quarto *Lond.* 1655. This Play is dedicated to the Honourable Sir *Thomas Nightingale*, Baronet; and the Intrigue between *Florelli*, *Cornari*, and *Claudia*, is borrowed (as I suppose) from a Novel out of *Gayton's Festivous Notes on Don Quixote*: see Book 4. Chap. 6, 7, 8.

*Grateful Servant*, a Comedy presented with good Applause, in the Private-house in *Drury-lane*, by Her Majesty's Servants. This Play is dedicated to the Right Honourable *Francis*, Earl of *Rutland*; and printed 4<sup>o</sup>. *Lond.* ----- *Lodowik's* Contrivance to have *Piero*, tempt his Wife *Artella*, that he might be Divorc'd, is the same with *Contarini's* Humour and Contrivance *Giotto*, in the *Humorous Courtier*.

*Hide Park*, a Comedy presented by Her Majesty's Servants, at the Private-house in *Drury-*

(x) Pref. Mock Astrologer.

*lane*; and printed 4°. *Lond.* 1637. This Play is dedicated to the Right Honourable *Henry*, Earl of *Holland*. This was the first Earl of that Name, created in 23. *Jac.* Apr. 3. and was Beheaded with Duke *Hamilton*, and the Lord *Capel*, *March* the ninth, dying a Martyr to retrieve his former forfeited Loyalty to his Prince. To this Earl, I presume, *Hide Park* once might belong, since the Title was occasion'd by his Command to the Author.

*Humorous Courtier*, a Comedy presented with good Applause, at the Private-house in *Drury-lane*; and printed 4°. *Lond.* 1640.

*Lady of Pleasure*, a Comedy acted by Her Majesty's Servants, at the Private-house in *Drury-lane*; and printed 4°. *Lond.* 1637. This Play is dedicated to the Right Honourable *Richard*, Lord *Lovelace* of *Hurley*. The Plot of *Alex. Kickshaw* his Enjoying of *Aretina*, and thinking her the Devil, resembles *Lodowick*, in *Grateful Servant*.

*Love Tricks*, or *The School of Compliments*; acted by His Royal Highness the Duke of *Tork's* Servants, at the Theatre in Little *Lincolns-Inn* Fields; and printed 4°. *Lond.* 1667.

*Love's Cruelty*, a Tragedy presented by Her Majesty's Servants, at the Private-house in *Drury-lane*; printed 4°. *Lond.* 1640. and dedicated to Cornet *George Porter*, and Mr. *Charles Porter*. The Concealment of *Hyppolito*, and *Chariana's* Adultery from her Servant by her Husband *Bellamente's* Contrivance, is borrow'd from Queen *Margaret's* Novels, Day 4. Nov. 6.

The like Story is related in *Cynthio's Hescamitibi, Dec. terza, Novella sesta*.

*Maid's Revenge*, a Tragedy acted with good Applause, at the Private-house in *Drury-lane*; by Her Majesty's Servants; printed 4<sup>o</sup>. *Lond.* 1639. and dedicated to *Henry Osborn, Esquire*. The Play is founded on a History, in Mr. *Reynolds* his *God's Revenge against Murderer*; see Book 2. Hist. 7.

*Opportunity*, a Comedy presented by her Majesty's Servants, at the Private-house in *Drury-lane*; printed *Lond.* ----- and dedicated to Captain *Richard Owen*. The Resemblance of *Aurelia* to *Borgia*, is founded on the same, with *Measure for measure*, and other *English Plays*; all which, as I have observ'd, took their Original from *Plautus*.

*Politician*, a Tragedy presented at *Salisbury Court*, by Her Majesty's Servants; and printed 4<sup>o</sup>. *Lond.* 1655. This Play is dedicated to *Walter Moyle, Esquire*. A Story resembling this, I have read in the first Book of the Councils of *Montgomery's Urania*, concerning the King of *Romania*, the Prince *Antissius*, and his Mother-in-Law.

*Royal Master*; a Tragi-comedy acted in the New Theatre in *Dublin*; and before the Right Honourable the Lord Deputy of *Ireland*, in the Castle; and printed 4<sup>o</sup>. *Lond.* 1638. This Play is dedicated to the Right Honourable *George, Earl of Kildare*; and is accompanied with Ten Copies of Verses, in its Commendation.

*Traytor*, a Tragedy acted by Her Majesty's Servants; printed 4<sup>o</sup>. *Lond.* 1635. and dedicated

to the Right Honourable *William*, Earl of *Newcastle*; afterwards Marquess, and Duke. This Play is recommended by a Copy of Verses, writ by Mr. *William Atkins*, a Gentleman of the Worthy Society of *Grays-Inn*.

*Triumph of Peace*, a Masque presented by the Four Honourable Houses, or *Inns of Court*, before the King and Queen's Majesties, in the *Banqueting-house* at *Whitehal*, Feb. the third 1633. The Scene and Ornament was the Contrivance of Mr. *Inigo Jones*: the Musick was Compos'd by Mr. *William Laws*, and Mr. *Simon Ives*. The Masque is dedicated to the Four Equal Honourable Societies of the *Inns of Court*; Mr. *Shirley* being at that time of *Grays-Inn*. The Masquers went in a Solemn *Cavalcade*, from *Ely House* to *Whitehall*; and the Author himself says, That this Masque, for the Variety of the Shews, and the Richness of the Habits, was the most Magnificent that hath been brought to Court in his Time. 'Tis printed 4°. *Lond.* 1633. I have a little Piece by me, call'd *The Inns of Court Anagrammatist*, or *The Masquers masqued in Anagrammes*; written by Mr. *Francis Lenton*, One of Her Majesty's Poets; and printed 4°. *Lond.* 1634. This Piece not only names the Masquers, and of what House they were; but commends each in an Epigram.

*Saint Patrick for Ireland, the First part*; printed 4°. *Lond.* 1640. Tho' our Title-page calls it the First part, I know not whether there was ever a Second part printed; tho' the Prologue seems to promise one, in the following Lines:

*Saint*

*Saint Patrick, whose large Story cannot be  
Bound in the limits of One Play, if Ye  
First welcome this, you'l grace our Poets Art,  
And give him courage for a Second Part.*

For the Story, see *Bede's Life of St. Patrick; Sigebert, Baronius, Baleus, Seven Champions of Christendom: His Life in English in Twelves, Lond. 16-----*

*Wedding*, a Tragi-comedy acted by Her Majesty's Servants, at the *Phœnix in Drury-lane*; printed 4°. *Lond. 1690.* and dedicated to *William Gowre, Esquire*. This is an Excellent Comedy, considering the Time in which 'twas writ.

*Witty Fair One*, a Comedy presented at the Private-house in *Drury-lane*; and printed 4°. *Lond. 1633.* This Play is dedicated to Sir *Edmund Bushel*.

*Young Admiral*, a Tragi-comedy presented by Her Majesty's Servants, at the Private-house in *Drury-lane*; printed 4°. *Lond. 1637.* and dedicated to the Right Honourable *George, Lord Barkley, of Barkley-Castle*.

These are all the Plays that our Author has in print in Quarto; we are now to give an Account of Nine Dramatick pieces printed in Octavo. We shall begin with Six Plays, which are printed together; *viz.*

*Brothers*, a Comedy acted at the Private-house in *Black-fryars*; printed 8°. *Lond. 1652.* and dedicated to his Noble Friend *Thomas Stanley, Esq;*

*Cardinal*, a Tragedy acted at the Private-house



house in *Black-fryars*; printed 8°. *Lond.* 1652. and dedicated to his Friend *G. B. Esq;*

*Court Secret*, a Tragi-comedy, prepared for the Scene at *Black-fryars*, but not acted till after it appeared in print; it being printed 8°. *Lond.* 1653. and dedicated to *William*, Earl of *Strafford*, Son and Heir to that Great Soul of Honour, *Thomas* Lord Lieutenant of *Ireland*, and the *Proto-martyr* for Religion and Loyalty, in the Year 1641.

*Doubtful Heir*, a Tragi-comedy, acted at the Private-house in *Black-fryars*; printed 8°. *Lond.* 1652. and dedicated to the Worthily Honoured Friend, Sir *Edmund Bowyer*. The Queen's Courting *Rosania*, under the Disguise of a Page, and the King's Surprizing them, has Resemblance to a Story in the *English Adventures*, 8°. part 3. between King *Henry*, *Isabella*, and *Horatio*.

*Imposture*, a Tragi-comedy acted at the Private-house in *Black-fryars*, and printed 8°. *Lond.* 1652. 'Tis dedicated to Sir *Robert Bolles*, Baronet.

*Sisters*, a Comedy acted at the Private-house in *Black-fryars*, and printed 8°. *Lond.* 1652. 'Tis dedicated to *William Paulet*, Esq;

Having given an Account of these Six Plays, I am now to speak of Two others, which are printed together in 8°. *Lond.* 16---- viz.

*Honorio and Mammon*, a Comedy, which is built upon that Entertainment before mentioned, called *Contention for Honour and Riches*. I shall refer my Reader to the Author's Epistle, for further Satisfaction of the Reason of his Undertakings.

Con-

*Contention of Ajax and Ulysses, for the Armour of Achilles.* This Interlude was nobly represented (says the Author) by Young Gentlemen of Quality, at a private Entertainment of some Persons of Honour. The Design is taken from *Ovid's Metamorphosis*, Book the 13. See the beginning.

There rests only his *Poems* to be spoken of, printed octavo *Lond.* 1646. to which is added a Masque, call'd

*Triumph of Beauty*, personated by some Young Gentlemen, for whom it was intended, at a private Recreation. The Subject of this Masque, is that known Story of the Judgment of *Paris*, upon the Golden-Ball; which you may read in *Lucians Dialogues*: But our Author has imitated *Shakespear*, in the Comical part of his *Midsummer Nights Dream*; and *Shirley's* *Shepherd Bottle*, is but a Copy of *Shakespear's Bottom, the Weaver*.

I shall conclude this Account, with Four Lines writ in our Author's Commendation, by One Mr. *Hall*; who in the Title of his *Panegyrick* styles him, The Surviving Honour and Ornament of the *English* Scene: and in the End, concludes thus:

*Yet this I dare assert, when Men have nam'd  
Johnson (the Nation's Laureat,) the fam'd  
Beaumont, and Fletcher, he, that cannot see  
Shirley, the fourth, must forfeit his best Eye.*

Sir Charles SIDLEY.

A Gentleman whose Name speaks a greater

*Panegyrick*, than I am able to exprefs; and whole Wit is fo well known to this Age, that I fhould but tarnish its Luftre, by my Endeavouring to deliver it over to the next: His Wit is too Noble a Subject to need any Herald to proclaim its Titles and Pedigree; or if it did, my Voice and Skill are too weak, to found out his Praifes in their due meafures. I fhall therefore only content my felf, as the Vallys, that have no Voice of their own, to eccho out his Merits at the Second-hand; and give you part of his Character, from a Perfon whose Honour and Pride it is, to have a confiderable fhare in his Friendship: I mean Mr. *Shadwell*, who in his Epiftle Dedicatory to *The True Widow*, fays, ‘That he has heard him fpeak  
 ‘more Wit at a Supper, than all his Adver-  
 ‘faries, with their Heads joyn’d together,  
 ‘could write in a Year. That his Writings  
 ‘are not unequal to any Man’s of this Age, (not  
 ‘to fpeak of Abundance of Excellent Copies of  
 ‘Verfes). That he has in the *Mulberry Garden*,  
 ‘fhown the true Wit, Humour, and Satyr of a  
 ‘Comedy; and in *Anthony and Cleopatra*, the  
 ‘true Spirit of a Tragedy. But leaft this might be thought Partiality or Flattery in our Laureat, give me leave to tranfcribe another part of his Character, from an Unquestionable Judge of Poetry, the great Ornament of the *Mufes*, the Lord *Rochefter*, in his Imitation of *Horace’s* Tenth Satyr of the Firft Book.

Sidley, *has that prevailing gentle Art,*  
*That can with a refiftleß Charm impart,*  
*The loofeft Wifhes, to the chafteft Heart,*

}  
 }  
 }  
*Raife*

*Raise such a Conflict, kindle such a Fire,  
Betwixt declining Virtue, and Desire ;  
Till the poor vanquisht Maid dissolves away,  
In Dreams all Night, in sighs, and tears all Day.*

The Plays this Great Wit has oblig'd the World with, are but three ; all which appear to be writ with Design (at least they may serve to be) Patterns for succeeding Poets Imitation; which I shall only mention in their Alphabetical Order, viz.

*Anthony and Cleopatra*, a Tragedy acted at the Duke's Theatre ; and printed 4<sup>o</sup>. Lond. 1677. For the History, see *Plutarch's* Life of *Anthony*, *Appian*, *Dion Cassius*, *Diodorus*, *Florus*, &c.

*Bellamira*, or *The Mistress* ; a Comedy acted by their Majesties Servants, and printed Lond. 1687. This Play is an Imitation (as the Author informs us ) of *Terence's Eunuchus*.

*Mulberry Garden*, a Comedy acted by his Majesty's Servants, at the Theatre-Royal; printed 4<sup>o</sup>. Lond. 1668. and dedicated to Her Grace, the Dutches of *Richmond* and *Lenox* : which Epistle is not the least Ornament to the Play, and shews the Neatness of his Stile in Prose. I dare not say, that the Character of *Sir John Everyoung*, and *Sir Samuel Fore-cast*, are Copies of *Sganarelle* and *Ariste*, in *Molliere's L'Escole des Maris* ; but I may say, that there is some Resemblance : tho' whoever understands both Languages, will readily, and with Justice give our *English* Wit the preference : and *Sir Charles* is not to learn to Copy Nature from the *French*.

Give me Leave to conclude, with what the Learned Mr. *Evelyn* has said, with no less Truth than Ingenuity, (in his Imitation of *Ovid's* Fifteenth Elegy) of this Excellent Poet, and his Friend Sir *George Etheridge* :

*While Fathers are severe, and Servants cheat,  
Till Bawds and Whores can live without deceit,  
Sidley and easy Etheridge shall be Great.*

## John SMITH.

A Gentleman ( as I suppose ) now living at *Snerton* in *Yorkshire*, the Author of a Comedy, call'd *Cytherea*, or *The Enamouring Girdle*; printed 4<sup>o</sup>. *Lond.* 1677. This Play was refused to be acted by the Players of the Duke's Theatre, as you may see by the Epistle Dedicatory to the *Northern Gentry*. I leave the Play to the Judgment of those that have read it.

## William SMITH.

An Author that lived in the Reign of King *James* the First, who publish'd a Play, call'd

*Hector of Germany*, or *The Palgrave Prime Elector*; an Honourable History, publicly acted at the *Red-bull*, and at the *Curtain*, by a Company of Young Men of this City; printed 4<sup>o</sup>. *Lond.* 1615. and dedicated to the Right Worshipful Sir *John Swinnerton*, Lord Mayor of *London*, in the Year 1611. This Play is not divided into Acts: I am not certain where this Story is to be found: tho' possibly

*Al-*

*Albertus Argentinus*, or *Henry Monk of Red-dorf*, may make some Mention of this Palatin.

Our Author writ another Play, called *The Freeman's Honour*, to dignify the *Worthy Company of Taylors*; but whether ever it was printed or no, I know not.

This Author joyned with One *W. Webbe*, in writing a Book, called *The Description of the County Palatine of Chester*, Lond. 1656. *Hieronymo* is ascribed by Mr. *Philips* and *Win-stanley*, thro' their old Mistake, to our Author; it being an Anonymous Play.

## Thomas SOUTHERN.

An Author of whom I can give no further Account, than that he has two Plays in print; viz.

*Disappointment*, or *The Mother in Fashion*; acted at the Theatre-Royal, printed 4<sup>o</sup>. Lond. 1684. and dedicated to the Right Honourable *James*, Earl of *Offory*, the present Duke of *Ormond*. This has somewhat of the Story of *The Curious Impertinent*, in *Don Quixot*.

*Loyal Brother*, or *The Persian Prince*; a Tragedy acted at the Theatre-Royal, by their Majesties Servants; printed 4<sup>o</sup>. Lond. 1682. and dedicated to his Grace, the Duke of *Richmond*. The Play is founded on a Novel, called *Tachmas Prince of Persia*, octavo.

## Thomas STANLEY, Esq;

A Gentleman who flourish'd in the Reign of King *Charles* the First, at *Cumberloe-Green*, in *Hert-*

*Hertfordshire*. One, who is sufficiently known to all Learned Men, not only for his Skill in Languages, as appears by his several Versions; but by his Great Learning, Exquisite Fancy, and Admirable Judgment. For the One, *to wit*, his Fancy, he is here mention'd in Quality of a Poet; and the rather because we owe to him the Version of an Excellent Piece of Antiquity, which he calls

*Clouds*, a Comedy, which he translated from *Aristophanes* his ΝΕΦΕΛΑΙ. This Play, as *Aelian* observes, in his *Various History*, was writ at the Instigation of *Anytas*, purposely to abuse *Socrates*; and is subjoyn'd by our Author to the Life of that Excellent Philosopher, (not as a Comical Divertisement for the Reader, who can expect little in that Kind, from a Subject so ancient and particular; but) as a Necessary Supplement to the Life of *Socrates*. This Play is printed with Mr. *Stanley's* History of Philosophy, printed Fol. *Lond.* 1687. Second Edit. a Work which will always be valued by all Learned Men: In which the Reader will find also translated a *Dramma* of *Ausonius*, inscribed *Ludus Septem Sapientum*.

His Translation of *Aeschylus* his Tragedies into *Latin*, with his Excellent Comment, printed Fol. *Lond.* 1664. deserves the highest Commendation: and for his Poems in *English*; not only those which are properly his own, sufficiently shew his Genius for Poetry: But even his various Translations from the *Greek* of *Anacreon*, *Moschus*; from the *Latin* of *Ausonius*, *Catullus*, *Bion*, *Secundus*, *Barclaius*, to which I may add

add *Picus Mirandula* his Discourse of *Platonick Love* ; from the *Spanish* of *Lope de Vega*, *Gongora*, and *Montalvan* ; the *Italian* of *Guarini*, *Marino*, *Tasso*, *Petrarch*, *Cassone*, *Preti*, *Boscan*, &c. the *French* of *St. Amant*, *Tristan*, *Ronsard*, *Theopbile*, and *De Voiture* ; shew how much he was vers'd in those Languages. His Poems receiv'd several Editions ; that which I take to be the best was printed 8<sup>o</sup>. *Lond.* 1651.

Besides these Poems, he has in print two little Romances, or Novels, translated from the *Spanish* of *Don Juan Perez de Montalvan*, call'd *Aurora*, *Ismenia*, and *The Prince* ; which with the Poem of *Oronta*, translated from the *Italian* of *Signor Girolamo Preti*, are printed octavo *Lond.* 1655.

## Sir Robert STAPLETON.

A Gentleman, who I presume is still living. He was well known at Court, by the Honourable Station he was in, being One of the Gentlemen-Ushers of his Majesty King *Charles* the Second's most Honourable Privy-Chamber : But his Writings have made him not only Known, but Admired throughout all *England* ; and whilst *Musæus* and *Juvenal* are in Esteem with the Learned, Sir *Robert's* Fame will still survive : the Translation of those two Famous Authors, having plac'd his Name in the Temple of Immortality. As to *Musæus*, he had so great a Value for him, that after he had translated him, he built the Story into a Dramatick Poem, call'd

*Hero*



at the Theatre in Little *Lincolns-Inn*  
by his Highness the Duke of *Tork's* Se  
printed 8<sup>o</sup>. *Lond.* 1663. and dedicated  
late Duke of *Monmouth*. The Epitaph  
by *Docio* upon *Iberio* and *Pyramena*, is b  
de from *Arria* and *Petus*; see *Martial*  
L. 1. Ep. L. 4.

*Stapleton's Juvenal*, the best Edition wit  
is printed Fol. *Lond.* 1663. and his *S*  
or *Hero and Leander* in Verse, is pri  
*Lond.* 1647. to which is added *Leander's*  
to *Hero*, and her Answer translated from  
Epistles. Besides these, he Englished  
*de Bello Belgico*, printed *Lond.* 1650. C  
Pieces, *Jo. Leigh Esq;* in his Verses on  
*wright*, says thus;

*Brave Stapleton translates Old Wit an*  
*Musæus. Juvenal. and Strada too.*

## John STEPHENS.

An Author that liv'd in the Reign of King *James* the First, who has published a Play, called

*Cynthia's Revenge*, a Tragedy, printed 4<sup>o</sup>. *Lond.* 1613. This is One of the longest Plays that I ever read; and withall the most tedious. The Author seems to have a great Value for *Lucan*: for he not only makes King *Menander* repeat part in the Original, but in the Fourth Act he makes him speak a Speech containing the beginning of the First Book of *Lucan*, to the 24<sup>th</sup> Verse; but how far short he falls of Mr. *May*, I leave to the Readers Judgment. In the Fifth Act, the Poet introduces an Interlude of the Contention of *Ajax* and *Ulysses*, for the Armour of *Achilles*, which I take to be but Indifferent.

He has writ besides a Piece, called *Satyrical Essays*, in octavo *Lond.* 1615.

This Play was in former Catalogues ascrib'd to *John Swallow*; but I believe this to be the Genuine Author.

## William STRODE.

A Gentleman that flourish'd in the Reign of King *Charles* the Martyr, of a Good Family in *Devonshire*; being Countryman and Collegiate with the Witty Dr. *Main*. He was enter'd in *Christ-Church* Colledge in *Oxford*, at Nineteen Years of Age; and soon after was elected Student. He took his several Degrees, and was  
chosen

chosen for his Excellent Parts, *Oratour* c  
University. Tho' he was in Orders, he  
sent for by the *Dean* and *Chapter*, to w  
Play, for the Diversion and Entertainme  
their Majesties, which was call'd

*Floating Island*, a Tragi-comedy acted b  
his Majesty at *Oxf.* Aug. 1639. by the Stu  
of *Christ-Church*. The Airs and Songs,  
set by Mr. *Henry Laws*, Servant to his Ma  
in publick and private Musick. This Pla  
not printed till Eleven Years after the  
thor's Death, and above Eighteen Years  
'twas acted; being printed *Lond.* 1655. an  
dicated even in Manuscript, and in the  
thor's Life-time, to his most Honoured P  
Sir *John Helle*, by a Copy of Verses.  
Play was too full of Morality, to pleas  
Court; tho' at the same time 'twas comme  
by the King; as was apparent by his besto  
a *Cannon's* Dignity upon him, not long a  
at which time he took the Degree of Do&  
Divinity.

'Twas then that he employ'd his Pen in  
Serious Studies; and those Three Sermo  
his which are extant, shew him a Solid Di  
as well as an Excellent Oratour.

He died the Eleventh of *March* 1644  
was Buried at *Christ-Church*.

## John STUDLEY.

An Author that liv'd in the Reign of C  
*Elizabeth*, and who contributed with the  
Four Translators already mention'd, (*viz.*

, *Nuce*, *Newton*, and *Nevile*) to perfect the  
ion of *Seneca's* Tragedies. Our Author  
the largest Share in the Work, he having  
red four into *English*; viz.

*Agamemnon*, a Tragedy, of which says *Hein-*  
*Eft frugis bonæ hæc Tragedia*. I shall not  
end to determine of the æconomy of this  
gedy, but leave it to the Criticks; nor  
upon me to discover how much, or how  
: *Seneca* has borrowed from *Ion* and *Æs-*  
is; but refer the Reader to *Delrio*, and  
rs. 'Tis sufficient for me to observe, That  
Translator has taken upon him to add a  
le Scene at the End of the Fifth Act: tho'  
what Reason I know not, except it be to  
an Account of the Death of *Cassandra*,  
Imprisonment of *Electra*, and the Flight  
*restes*; all which was made known before.  
ever, for this purpose the Translator makes  
ce of *Euribates*, who in the beginning of  
Third Act, brings notice to *Clitemnestra*, of  
*Agamemnon's* Return; possibly to comply with  
Poet, who throughout makes no use of a  
*stus* in this Play; tho' the Death of *Ag-*  
*mon* be to be discovered by a Narration, but  
es it to *Cassandra* and *Electra*, in the Fifth

*Polixenus*, a Tragedy, that is extreamly re-  
r in the Three Unities, of *Place*, *Time* and  
ion: and *Heinsius*, that great Critick, has  
stuck to give it the Title of *Divine*: How  
our Translator has approacht the Sense  
he Author, I shall leave to others Deter-  
ation.

*Her-*

tor, (I know not for what Reason) has  
the Chorus of the First Act: whether  
that he thought the Description of an *E*  
*mium*, which the *Corinthian* Women fir  
fore the design'd Wedding of *Jason* and  
were too light a Subject for a Trage  
what other Motive he had to substit  
own Thoughts instead of *Seneca's*, I kno  
but must leave him and his Works to th  
ment and Censure of the Criticks.

### *Sir* John SUCKLING.

A Gentleman, whose Admirable Part  
him sufficiently Famous, in the Reign o  
*Charles* the First, to whom he was *Com*  
He was born at *Witham*, in the County o  
*Essex* in the Year 1631. and which was

his *Poetry*, took with all the People, whose Souls were polished by the Charms of the *Muses*: And tho' *War* did not so well agree with his Constitution; yet in his Travels he made a Campaign under the Famous *Gustavus*, where he was present at three Battles, five Sieges, and as many Skirmishes: and if his Valour was not so Remarkable, in the North in the beginning of the Wars; yet his Loyalty was conspicuous, by his Expence in the Troop of Horse, which he rais'd, whose Equipage, *viz.* Horses, Arms and Clothes, were provided all at his own Charge, and stood him in 12000 *l.* But these passages being at present forreign to my Subject, I shall return to his *Poetry*; and begin with his Dramatick Pieces, which are Four in Number, *viz.*

*Aglaura*, presented at the Private-house in *Black-fryars*. This Play was first printed in Fol. upon which an Anonymous Satyrist (*i. e.* Mr. *Rich. Brome*, see at the Entrance of *Covent Garden weeded*) made a Copy of Verses; which being too large to be transcrib'd, I shall refer my Reader to a Small Book of Poems, call'd *Musarum Delicie*, or *The Muses Recreation*, where he may find them in the 51<sup>st</sup>. page. Only by this we may observe the truth of that saying of *Ovid* (1):

*Pascitur in vivis livor: post fata quiescit,  
Cum suus ex merito quemque tuetur Honos.*

This Play is much priz'd at this Day, and has this Remarkable, That the last Act is so al-

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(1) *Amorum*, Lib. 1. El. 15.

tered, that 'tis at the pleasure of the Actors, to make it a Tragedy, or Tragi-comedy: which was so well approv'd of by that Excellent Poet Sir *Robert Howard*, that he has followed this president, in his *Vestal Virgin*.

*Brenoralt*, or *The Discontented Colonel*; a Tragedy presented at the Private-house in *Blackfryars*, by His Majesty's Servants.

*Goblins*, a Tragi-comedy presented at the Private-house in *Blackfryars*, by His Majesty's Servants.

*Sad One*, a Tragedy. This Piece was never finish'd. 'Tis not to be expected that I should give any Account of the Plots, or Thefts in this Author's Works; for his *Muse* was Young, and Vigorous enough, had she not so soon been cut off by Death, to have brought forth many more Children, without any Assistance, but that of the proper Parent: All that I have further to say is, That these Plays, with the rest of his Works, are printed under the Title of *Fragmenta Aurea*; or *A Collection of all the Incomparable Pieces, written by Sir John Suckling*, 8°. There are several Editions of his Works: and the last (as I think) was printed 8°. *Lond.* 1676. to which are added several Poems, and other Pieces, which were by his Sisters Permission allowed to be published. I shall not pretend to give a Character of his Works, but subscribe to One already printed (\*); viz. That his Poems are Clean, Sprightly, and Natural; his Discourses Full and Convincing; his Plays well humor'd and Taking; his Letters Fragrant,

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(\*) *Lloyd's Memoires*, p. 159.

and Sparking: only his Thoughts were not so loose as his Expression, witness his Excellent Discourse to My Lord Dorset, about Religion.

This Ingenious Gentleman died of a Fever, A. D. 164— being about 29. Years of Age; What Excellent Advice he left to his Friends about him, may be read in Mr. Lloyd's Memoirs; nor can I forbear transcribing what that Author writ upon that Subject.

*Ne he zelantis animas sacriores  
Scintillare ipsam unde deciderant spirantes  
Cælum, & Author magnas ipsa quàm  
Alis dedit careret memoria; Interesse  
Posteris putauimus hæc hæc Honoratissimi  
Viri Johannis Sucklingii vitam Historicè  
esse persequendum.*

*Viri qui Nobilissimus Sucklingiorum Familiæ  
Orator, cui tantum reddidit, quantum ac-  
cepit, bouerem; Nat. Cal. Apr. 1613. Wych-  
am in Agro Middlef. Romanus ibid. Maii 7<sup>o</sup>.  
et Denatus 164— hanc jam Tragicissimam &  
Scripta dignissimam fecit, & facta dignissimam  
scripsit. Calamo peritor & Gladio cælestis,  
paris antem, quævis & illi.*

### GILBERT SWINHOE, Esq;

A Gentleman, who liv'd in the Reigns of King Charles the First and Second; a North-country Man by Birth, (being Born in Northumberland) the Author of a Play, call'd  
*Unhappy fair Irene, her Tragedy*; printed 4<sup>o</sup>. Lond. 1658. This Play is accompany'd with three Copies of Verses in its Commendation;



tho' I think it scarce deserve them. The Play is founded on History: see *Knolles his Turkish History*, in the Life of *Mabomet the First*; which Story is the Subject of a Novel in *Bandello*, which is translated into *French* by *Pierre Boisteau*; see *Histoires Tragiques*, tome premier Nov. 2. The same is translated into *English*, by *Wil. Painter* in his *Palace of Pleasure*, in quarto, Nov. 40.

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## T.

## Nathaniel TATE.

**A**N Author now living; who tho' he be allow'd to be a Man of Wit and Parts, yet for *Dramatick Poetry*, he is not above the common Rank: What he has extant, for the most part is borrow'd; at least we may say, That generally he follows other Mens Models, and builds upon their Foundations: for of Eight Plays that are printed under his Name, Six of them owe their Original to other Pens; as we shall shew in the following Account.

*Brutus of Alba*, or *The enchanted Lovers*; a Tragedy acted at the Duke's Theatre; printed 4<sup>o</sup>. Lond. 1678. and dedicated to the Right Honourable *Charles*, Earl of *Dorset* and *Middlesex*. This Play is founded on *Virgil's Aeneid*, Book the 4<sup>th</sup>; and was finished under the Names of *Dido* and *Aeneas*, but by the Advice of some Friends, was transformed to the Dress it now wears.

*Cuckold's Haven, or An Alderman no Conjur-  
er*; a Farce acted at the Queen's Theatre, in  
Dorset Garden; printed 4<sup>o</sup>. Lond. 1685. and de-  
dicated to Colonel *Edmund Asbton*. This Play  
is borrow'd from *Johnson's Eastward-hoe*, and  
*Devil is an Ass*.

*Duke and no Duke*, a Farce acted by their  
Majesties Servants; with the several Songs set  
to Musick, with Thorough-Basses for the The-  
orbo, or Bass-Viol; printed 4<sup>o</sup>. Lond. 1685. and  
dedicated to the Right Honourable Sir *George  
Hewyt*. This Play is founded on Sir *Astor  
Cockain's Trappolin suppos'd a Prince*.

*Ingratitude of a Common-wealth, or The Fall  
of Caius Martius Coriolanus*; acted at the Thea-  
tre-Royal, printed 4<sup>o</sup>. Lond. 1682. and dedicated  
to the Right Honourable *Charles, Lord Her-  
bert*, Marquess of *Worcester*. This Play is bor-  
rowed from *Shakespear's Coriolanus*.

*Island Princess*, a Tragi-comedy acted at the  
Theatre-Royal: revived with Alterations;  
printed 4<sup>o</sup>. Lond. 1687. and dedicated to the  
Right Honourable *Henry, Lord Walgrave*.  
This Play is *Fletcher's* Originally.

*Loyal General*, a Tragedy acted at the Duke's  
Theatre; printed 4<sup>o</sup>. Lond. 1680. and dedicated  
to *Edward Taylor Esquire*.

*Lear King of England his History*; acted at  
the Dukes Theatre: revived with Alterations;  
printed 4<sup>o</sup>. Lond. 1687. and dedicated to *Thomas  
Boteler Esq*; This Play in the Original, was  
writ by *W. Shakespear*.

*Richard the Third*, a History acted at the  
Theatre-Royal, under the Name of *The Sici-  
lian*

*lian Usurper* : with a Prefatory Epistle, in Vindication of the Author; occasioned by the Prohibition of this Play on the Stage: printed 4<sup>o</sup>. *Lond.* 1681. and dedicated to *George Raynsford, Esq;* This Play owns its Birth likewise to *Shakespear*.

Besides these Plays, our Author has two Volumes of Poems in print. One wholly writ by him, call'd *Poems writ on several Occasions, second Edit. enlarg'd, printed 8<sup>o</sup>. Lond. 1684.* The other call'd *Poems by several Hands, and on several Occasions*, collected by our Author, and printed octavo *Lond.* 1685.

## John TATEHAM.

An Author that flourish'd in the Reign of King *Charles* the First; and was (says *Mr. Wm. Stanley*) the City Poet. If he was not an Extraordinary Wit, at least he was Loyal in the highest Degree, as may appear by his Plays; and equally hated the *Rump* and the *Scots*. He has Four Plays in print; Three in quarto, and One printed with his Poems in octavo.

*Distracted State*, a Tragedy, written in the Year 1641. but not printed till 1651. 4<sup>o</sup>. and dedicated to *John Sidley*. This Play suited well with the Times; and his Hatred to the *Scots* appears in this Play, where he introduces a *Scotch* Mountebank (in the fourth Act) to poyson *Archias* the Elected King, at the Instigation of *Cleander*. This I take to be the best of our Author's Writings.

*Rump,*

*Rump*, or *The Mirrour of the late Times*; a Comedy acted many times with great applause, at the Private-house in *Dorset Court*; printed the second Edit. ) 4<sup>o</sup>. *Lond.* 1661. and dedicated to *Walter James*, of *Rambden-House*, in *Smarden*, in the County of *Kent*, Esq; This Play was lately been reviv'd on our Stage, under the Name of *The Roundheads*.

*Scots Figaries*, or *A Knot of Knaves*; a Comedy, printed 4<sup>o</sup> *Lond.* 1652. and dedicated to *Robert Dormer*, Esq; Most of this Play is written in the *Scotch Dialect*, and displays them to the Life.

*Love crowns the End*, a Tragi-comedy acted by the Scholars of *Bingham*, in the County of *Nottingham*. This Play is not divided into Acts, and is much shorter than most usually are; being fitted purposely, as I suppose, for those Youths that acted it. 'Tis printed with his Poems, call'd *The Mirrour of Fancies*, in octavo *Lond.* 1657. and dedicated to *Sir John Winter*, Secretary of State to his Majesty in his Exile.

## Robert TAYLQUR.

An Author, to whose Person and Writings I am wholly a Stranger; only I find in former Catalogues a Comedy ascribed to him, call'd *Hog-butb lost his Pearl*.

## Thomas THOMSON.

Another Author of the meanest Rank, and a great Plagiary; if One of the Plays be  
I i 4
own'd

own'd by him, which Mr. *Kirkman* has ascribed to him ; viz.

*English Rogue*, a Comedy acted before several Persons of Honour with great applause; printed 4<sup>o</sup>. *Lond.* 1668. and dedicated to Mrs. *Alice Barret*.

*Mother Shipton* her Life, acted Nine Days together with great applause; printed 4<sup>o</sup>. *Lond.* 16----- I suppose the Occasion of the Success of this Play, was from what he stole ; for all the Characters, except what relate to *Shipton*, are borrow'd; as the Characters of *Shift-hose*, *Money-lack*, Sir *Oliver*, *Whore-bound*, *David*, &c. are stolen *verbatim* from *Massinger's City Madam*, and *Middleton's Chast Maid in Cheapside*. This Play has not the Author's Name to it, but the two first Letters : it may be he was ashamed to set his Name to other Mens Labours. As to the Story of *Shipton*, I know not how to direct the Reader, except to an old Book in quarto, call'd *The Life and Death of Mother Shipton*.

## Nicholas TROTT.

An Author, who writ a Tragedy, call'd *Arthur*, which I never saw : neither can I give any Account of the Author himself, or the time he liv'd in.

## Richard TUKE.

An Author, of whom I can give no further Account, than that he writ a Play, call'd  
*Divine Comedian*, or *The Right Use of Plays*,  
im.

improved in a Sacred Tragi-comedy; printed 4<sup>o</sup>. *Lond.* 1672. and dedicated to the Right Honourable, and no less Virtuous *Mary*, Countess of *Warwick*. This Play was call'd first by the Author, *The Soul's Warfare*; and is grounded on the Danger of the Soul in this World.

### S. TUKE.

A Collonel now living (as I have been inform'd) in *Suffex*: the Author of One of the best Plays now extant, for Oeconomy and Contrivance; viz.

*Adventures of five Hours*, a Tragi-comedy, the second Edition; printed 4<sup>o</sup>. *Lond.* 1662. and dedicated to the Right Honourable, *Henry Howard*, of *Norfolk*: attended with Eight Copies of Verses, writ by very Eminent Persons; as Mr. *Cowley*, *Evelyn*, *Carlisle*, and others. This Play, I believe, owes its Foundation to one in *Spanish*.

### Cyril TURNEUR.

This Author liv'd in the Reign of King *James* the First, and published Two Tragedies; viz.

*Atheist's Tragedy*: Of the Date of this Play, or to whom dedicated, I can give no Account, the Title-page and Epistle, (if there were any) of my Copy being lost. The Plot of *Levidulcia*, her Conveying *Sebastian* and *Fresco* out of her Chamber, when she was surpris'd by her Husband *Belleforrest's* Coming, is borrow'd from *Boccace*, Day the 7. Nov. the 6.

*Re.*

*Revenge's Tragedy*, sundry times acted by the Kings Majesties Servants; and printed 40.

Of these two Plays, Mr. *Winstanley* quotes a Distich, I know not from what Author, as follows.

*His Fame unto that pitch so only rais'd,  
As not to be despis'd, nor too much prais'd.*

## JOHN TUTCHIN.

An Author of our Times; who has a Pastoral extant, call'd

*Unfortunate Shepherd*, a Pastoral; printed 80. *Lond.* 1685. This Play with the rest of his Poems on several Occasions, and a Piece in Prose, call'd *A Discourse of Life*, were all printed *Octavo Lond.* 1685.

## W.

## LEWIS WAGER.

A Learned Clerk, living in the beginning of the Reign of Queen *Elizabeth*; who was the Author of an Interlude, call'd

*Mary Magdalen, her Life and Repentance*; printed in a Black Letter, 40. *Lond.* 1567. This Interlude may easily be acted by Four Persons. For the Plot, take an Account from the following Lines; being part of the Prologue, and will give you a Taste of the Author's Style.

*Of the Gospel we shall rehearse a fruitful Story,  
Written in the 7th of Luke with words plaine,  
The*

*The Story of a Woman that was right sorry,  
For that she had spent her Life in sinne vile  
and vaine.*

*By Christs preaching she was converted againe,  
To be truly penitent by his fruites she de-  
clared,*

*And to shew hir self a sinner she never spared.*

## Edmund WALLER.

A Gentleman not many Years deceas'd: whose Name will ever be dear to all Lovers of the *Muses*. His Compositions are universally applauded; and they are thought fit to serve as a Standard, for all succeeding Poems. He was a Friend to the Ingenious *Fletcher*; as appears by his Verses, printed at the beginning of those Plays; and was so far a Lover of *Dramatick Poetry*, that he translated part of a Play, in which the Right Honourable the Earl of *Dorset* and *Middlesex*, was concerned; viz.

*Pompey the Great*, a Tragedy acted by the Servants of His Royal Highness the Duke of *York*; printed 4°. *Lond.* 1664.

Besides this Play, he has a Volume of Poems extant, which have been several times reprinted; the Fourth Edition, was printed octavo *Lond.* 1682. There is newly publish'd a Second part, containing his Alteration of *The Maid's Tragedy*, and whatsoever of his was left unprinted, publisht octavo *Lond.* 1690.

George



## George WAPUL.

An Author, whose Writings are as unknown as any of the former; to whom is ascribed a Comedy, call'd *Tide tarrieth for no Man*.

## William WAYER.

An Author, of whose Time and Writings I can give no further Account, than that he is accounted the Author of a Comedy, which I never saw, called

*The more thou liv'st, the more Fool thou art.* There are two other Plays (whose Authors are unknown) ascribed by Mr. Philips and Winstanley, to our Author; viz. *Trial of Chivalry*, and *Tom Tyler and his Wife*: tho' I believe they were never writ by him.

## R. WAVER.

The Author of a Play, which I have never seen, call'd *Lusty Juventus*; who, or whence this Author was, I know not.

## John WEBSTER.

An Author that liv'd in the Reign of King James the First; and was in those Days accounted an Excellent Poet. He joyn'd with Decker, Marston, and Rowley, in several Plays; and was likewise Author of others, which have, even in our Age gain'd Applause: As for Instance, *Appius and Virginia*, *Dutchess of Malfy*, and *Vittoria Corrombona*; but I shall speak of these in their Order.



*Appius and Virginia*, a Tragedy, printed (according to my Copy) 4<sup>o</sup>. Lond. 1659. I suppose there may be an older Edition than mine; but this is that which was acted at the Duke's Theatre, and was alter'd (as I have heard by Mr. Carthwright) by Mr. Betterton: For the Plot, consult *Livy, Florus, &c.*

*Devil's Law-case, or When Women go to Law, the Devil is full of business*; a Tragi-comedy, approvedly well acted by Her Majesty's Servants; printed 4<sup>o</sup>. Lond. 1623. and dedicated to Sir Thomas Finch. An Accident like that of *Romeo's* stabbing *Contarino* out of Malice, which turned to his preservation, is (if I mistake not) in *Skenkius* his Observations: At least I am sure, the like happened to *Phærus Jason*, as you may see in *Q. Val. Maximus, lib. 1. cap. 8.* The like Story is related in *Goulart's Histoires Admirables, tome 1. page 178.*

*Dutchess of Malfy*, a Tragedy presented privately at the *Black-fryars*, and publickly at the *Globe*, by the King's Majesty's Servants; and I have seen it since acted at the Duke of York's Theatre. 'Twas first printed 4<sup>o</sup>. Lond. 1623. and dedicated to the Right Honourable George, Lord *Barkeley*, and since reprinted 4<sup>o</sup>. Lond. 1678. For the Plot, consult *Bandello's Novels in French, by Belleforest, N. 19.* *Beard's Theatre of God's Judgments, Book 2. Ch. 24.* The like Story is related by *Goulart*, in his *Histoires admirables de nôtre temps, p. 226.*

*White Devil, or The Tragedy of Paulo Giordano Ursini, Duke of Brachiano; with the Life and Death of Vittoria Corombona, the Famous Vene-*

*Venetian Cirtizan*: acted by the Queen's Majesty's Servants, at the *Phoenix* in *Drury-lane* & printed 4<sup>o</sup>. *Lond.* 1612. and since acted at the Theatre-Royal, and reprinted 1665.

Besides these Plays, our Author has been assisted by Mr. *Rowley* in two others; which because he had the least part in their Composition, I place to our Author; viz.

*Cure for a Cuckold*, a Comedy several times acted with great applause; printed 4<sup>o</sup>. *Lond.* 1661.

*Thracian Wonder*, a Comical History several times acted with great applause; printed quarto *Lond.* 1661.

Mr. *Philips* has committed a great Mistake, in ascribing several Plays to our Author, and his Associate Mr. *Decker*; One of which belong to another Writer, whose Name is annexed, and the rest are Anonymous: As for Instance, *The Noble Stranger*, was writ by *Lewis Sharpe*; and *The New Trick to cheat the Devil*, *Weakest goes to the wall*, and *Woman will have her will*, to unknown Authors.

### John WATSON, Esq;

An Author, who in the Reign of King *Charles the Second*, writ a Play in Heroick Verse, call'd *Amazon Queen*, or *The Amours of Thalestris to Alexander the Great*; a Tragi-comedy in Heroick Verse; and printed 4<sup>o</sup>. *Lond.* 1667. The Story of *Thalestris* may be read in *Q. Curtius*, lib. 6. c. 5. *Iust. lib. 3.* *Strabo lib. 5.* &c. Tho' our Author makes her somewhat nice in her Amours.

rs. This Play was never acted, by reason of the Author's hearing of two Plays upon the same Subject, that were intended for the Stage.

----- **WHITAKER.**

he Author of a Play, call'd *Conspiracy, or Change of Government*; a Tragedy acted at Royal Highness the Duke of York's Theatre; and printed 4<sup>o</sup>. *Lond.* 1680. This Play written in Heroick Verse: as to its Character I shall leave it to the Judgment of abler Critics.

**Dr. Robert WILD.**

Doctor of the *Presbyterian* Leven; but yet (so it seems) in his Juvenile Years, was the Author of a Comedy, call'd *The Benefice*; which printed 4<sup>o</sup>. *Lond.* 1689. His Opinion of *Orthodox Clergy*, may easily be collected from this Play; tho' he is beholding to another Play, call'd *The Return from Parnassus, or Scourge of Simony*, for his Design. His Works are well known, octavo 1605.

**Leonard WILLAN.**

Gentleman that flourish'd in the Reign of *Charles* the Second. This Author published a Play, call'd *Aræa, or True Loves Mirror*; a Pastoral Verse; printed 8<sup>o</sup>. *Lond.* 1651. and dedicated to the Illustrious Princess *Mary, Dutchess of Monmouth and Lenox*. This Play is founded on the

the Romance of *Africa*, writ by Mr. *D'Urfé*.

On this Author, Mr. *Herrick* has writ a Copy of Verses; which the Reader may peruse at leisure, p. 354. of his *Poems* in octavo.

### George WILKINS.

An Author that liv'd in the Reign of King *Charles* the First, who was the Writer of a single Comedy; besides that in which he joyn'd with *Day* and *Rowley*; I mean *The Travels of three English Brothers*. The Play I am speaking of, is call'd

*Miseries of Inforced Marriage*, play'd by his Majesties Servants; printed 4<sup>o</sup>. Lond. 1637. This Comedy has been a great part of it reviv'd by Mrs. *Behn*, under the Title of *The Town Fop*, or *Sir Timothy Tawdry*.

### Robert WILMOT.

An Author in the time of Queen *Elizabeth*, who at the desire of the Gentlemen of the *Inner-Temple*, compos'd a Play, call'd

*Tancred and Gismund* then Tragedy, acted before Her Majesty, by the Gentlemen of the *Temple*; printed 4<sup>o</sup>. Lond. 1592. and dedicated to the Right Worshipful and Verruous Ladies, the Lady *Mary Peter*, and the Lady *Anne Grey*. This Play is founded on a Story in *Boccace*; see *Day* the fourth, *Novel* the first.

### John WILSON.

A Gentleman that liv'd in the Reign of King *Charles* the Second, if not still alive; whole  
Musc

*Mase* has been applauded on the Stage. His Play call'd *The Cheats*, having the general Approbation of being an Excellent Comedy; He has writ three Plays; in Number of which take the following Account.

*Andronicus Commenus*, a Tragedy; printed Lond. 1663. For the Plot, consult *Glyce*, *Leucoclides*, *Chorriates*, *Cantacrusen*; &c.

*Cheats*, a Comedy written in the Year 1662. and printed 2<sup>d</sup> Edit. 4o. Lond. 1671. The Author has sufficiently Apologiz'd for this Play, in his Preface, to which I refer you.

*Projectors*, a Comedy; printed 4o. Lond. 1665.

## Robert WILSON.

A Gentleman that flourish'd in the time of Queen *Elizabeth*; and was the Author of a Comedy, call'd

*The Coblers Prophecy*, printed 4o. Lond. 1655.

## Nathaniel WOODS.

An Author that was a Minister in *Norwich*, in the Reign of Queen *Elizabeth*; and who writ an Old Comedy, call'd

*Conflict of Conscience*; containing a most Lamentable Example of the doleful Desperation of a miserable Worldling, by the Name of *Philologus*; who forsook the Truth of God's Gospel, for fear of the Loss of Life, and worldly Goods. The Actors Names divided into six parts, most convenient for such as be dispos'd either to shew this Comedy in private Houses, or otherwise; printed 4o. Lond. 1581.

**John WRIGHT.**

A Writer still living, who has published two Plays; the one being writ in Heroick Verse, and the other disguis'd *En Travesty*. They both bear the same Title, and are bound together; viz.

*Thyestes*, a Tragedy translated out of *Seneca*; printed in octavo *Lond.* 1674. and dedicated to *Bennet, Lord Sherrard*.

*Mock Thyestes*, a Farce in Burlesque Verse; and printed 4<sup>o</sup>. *Lond.* 1674. In commendation of these two Plays, there is a Copy of Verses, written by Mr. O. *Talisbury*; which begins thus:

*Did Seneca now live, himself would say,  
That your Translation has not wrong'd his Play;  
But that in every Page, in every Line,  
Your Language does with equal Splendor shine, &c.*

**William WYTCHERLEY.**

A Gentleman, whom I may boldly reckon amongst the Poets of the First Rank: no Man that I know, except the Excellent *Johnson*, having outdone him in Comedy; in which alone he has employ'd his Pen, but with that Success, that few have before, or will hereafter match him. His Plays are four in Number; viz.

*Country Wife*, a Comedy acted at the Theatre-Royal, and printed 4<sup>o</sup>. *Lond.* 1683. This is reckon'd an Admirable Play.

*Gentleman Dancing-Master*, a Comedy acted  
at

at the Duke's Theatre; and printed in quarto  
*Lond.* 1673.

*Love in a Wood, or Saint James's Park*; a Comedy, acted at the Theatre-Royal, by His Majesty's Servants; printed 4°. *Lond.* 1672. and dedicated to the Dutchess of *Cleveland*.

*Plain Dealer*, a Comedy acted at the Theatre-Royal, by His Majesty's Servants; printed 4°. *Lond.* 1678. and dedicated to Madam B-----  
Of this Play and its Author, Mr. *Dryden* says thus: 'The Author of the *Plain Dealer*, whom  
'I am proud to call My Friend, has oblig'd all  
'Honest and Virtuous Men, by One of the most  
'Bold, most General, and most Useful Satyrs,  
'which has been presented on the *English* Theatre. But notwithstanding this Admirable Character, I must take the Freedom to alledge, That our Author has borrow'd his chief Characters of *Manly and Olivia*, from *Molliere's Le Misanthrope*; that of Major *Old-fox*, from *Scarron's City Romance*; and that of *Vernish* his seizing *Fidelia*, and discovering her Sex, may possibly be founded on *Silvia Molliere's Memoires*. But notwithstanding all this, the Play is Excellent in its kind; and the Author's Character is justly drawn by Mr. *Evelyn*:

*As long as Men are false, and Women vain,  
While Gold continues to be Virtues bane,  
In pointed Satyr Wycherley shall Reign.*



## Y.

## Robert YARRINGTON.

An Ancient Writer in Queen *Elizabeth's* Time; who has publisht a Play, call'd *Two Tragedies in One*. The One, of the Murther of Mr. *Beech a Chandler*, in *Thames-street*, and his Boy; done by *Thomas Mern*: The Other, of a Young Child, murther'd in a Wood by two Ruffins, with the Consent of his Uncle; printed in quarto *Lond.* 1601.

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*Supposed Authors.*

**W**E are now arriv'd at those Authors, whose Names are not certainly known, who discover themselves only to their Friends in private, and disguise themselves from the Knowledge of the World by Two Letters only: part of which we shall unriddle in the following Account.

R. A. *Gent.*

This Author writ a Play, call'd *The Valiant Welchman*; or *The True Chronicle History of the Life and Valiant Deeds of Charadoc, the Great King of Cambria, now call'd Wales*. This Play has been sundry times acted by the Prince of *Wales* his Servants; but printed 4°. *Lond.* 1653. For the Plot of this Play, 'tis founded on  
true

true History : see *Tacitus Annals*, *Milton's History of England*, &c. See besides *Ubalde*, *Le Vite delle Donne Illustre*, p. 6.

## H. H. B.

The Author of a Play, call'd *The World's Idol*, or *Plutus*; a Comedy, written in *Greek* by *Aristophanes*, and translated by our Author; together with his Notes, and a short Discourse upon it; printed octavo *Lond.* 1650.

## P. B. i. e. Peter BELON, Gent.

An Author now living, who is supposed to write a Play, call'd *The Mock Duellist*, or *The French Vallet*; acted at the Theatre-Royal, by His Majesty's Servants; printed quarto *Lond.* 1675. and dedicated to the Virtuous Accomplisht Lady, Madam S. C.

## J. C.

The Author of a pleasant Comedy, call'd *The two Merry Milk-maids*, or *The best Words wear the Garland*; acted before the King with General approbation by the Company of the Revels; printed quarto *Lond.* 1677. Part of the Plot of this Play, viz. *Dorigene's* promise to *Dorillas*, of Enjoyment when he presented her with a Garland that should bud in all sorts of Flowers in *January*, and the Consequence, is founded on *Boccace* Nov. 10. N. 5. and is the Foundation of other Plays; as *Fletcher's Four Plays in one*, &c.

## R. C.

There are two Plays, which no otherwise discover the Author, than by these two Letters: The first call'd *Alphonfus King of Arragon*, a History which I never saw; the other nam'd *Ignoramus*, a Comedy several times acted with extraordinary applause, before the Majesty of King *James*; with a Supplement which (out of Respect to the Students of the *Common Law*) was hitherto wanting: Written in *Latin* by *R. Ruggles*, sometimes Master of Arts in *Clare Hall* in *Cambridge*, and translated by *R. C.* sometimes Master of Arts in *Magdalen Colledge* in *Oxford*; printed 4<sup>o</sup>. *Lond.* 1662.

## J. D.

The Author of a Comedy, call'd *The Mall*, or *The Modish Lovers*; acted by his Majesty's Servants; printed 4<sup>o</sup>. *Lond.* 1674. and dedicated to *William Whitcom Junior, Esq;* This Play is ascribed by *Dr. Hyde* (the *Proto-Bibliothecarius* to the University) to *Mr. Dryden*; tho' methinks the Stile of the Epistle Dedicatory, is not like the rest of his Writings.

## R. D.

The Author of a Play, call'd *New Trick to cheat the Devil*, a Comedy, printed 4<sup>o</sup>. *Lond.* 1639. The Plot of Fryar *John's* Discovering the Constable and the Woman's Intrigue, and pretending to conjure for Victuals at the Husband's Return, Act 3. Sc. 1. is the same with that

that made use of in the *London Cuckolds*; and which is related since the Writing of this Play, by M. *D'Ouville* in his *Tales*, *part. 2. page 257.* *Slight-all's* teaching the Art of Love, to the two Gentlemen, in the second Scene of the first Act, is borrow'd from *Ovid De Arte Amandi*, Lib. 2.

T. D.

Under these Letters, is a Play in print, call'd *The Bloody Banquet*, a Tragedy; printed 1620. This Play by some old Catalogues, is ascrib'd to *Thomas Basker*.

S. H.

Concerning this Author was, I know no more, than that he was a Batchelor of Arts, of *Exeter Colledge* in *Oxford*; and writ a Play, call'd *Sicily and Naples*, or *The Fatal Union*; a Tragedy, printed 4<sup>o</sup>. *Oxon.* 1640. This Play is commended by Seven Copies of Verses, which are prefix'd, most of them being writ by Young Academics.

B. J.

The Author of a Tragedy, call'd *Gay of Warwick*, which I have once seen in quarto *Lond.*----- and the Gentleman that shew'd it me, told me it was writ by *Ben Johnson*; tho' by that little I read, I guess'd it to be writ by a Pen far inferiour to that Great Master in *Poetry*.

**E. M.**

The Author of a Tragedy, call'd *Saint Cecile*, or *The Converted Twins*; printed quarto *Lond.* 1667. This Play was publish'd by Mr. *Medbourn*, the Comedian, and dedicated to Queen *Katherine*. For the Plot, consult Ecclesiastical Writers, as *Epiphanius*, *Ensebins*, *Baronius*, &c.

**T. P.**

Under these Letters, are printed two Plays; One of which is call'd *The French Conjuror*, a Comedy acted at the Duke of *Tork's* Theatre; and printed 4<sup>o</sup>. *Lond.* 1678. This Play is founded on two Stories in the Romance of *Guzman*, the *Spanish* Rogue; one call'd *Dorido and Clorinia*: the other, *The Merchant of Sevil*. The second Play is stiled, *A witty Combat*, or *The Female Victor*; a Tragi-comedy acted by Persons of Quality, in *Whitson* Week, with great applause; printed 4<sup>o</sup>. *Lond.* 1663. This Play is founded on the Story of *Mary Carleton*, the *German Princess*: See her Life in octavo.

*Monsieur* **P. P.**

The Author of an Opera, call'd *Ariadne*, or *The Marriage of Bacchus*: being a Vocal Representation, translated out of *French*, and put into Musick by Mr. *Grabut*, Master of his Majesty's Musick; and acted by the Royal-Academy of Musick, at the Theatre-Royal in *Covent Garden*; printed 4<sup>o</sup>. *Lond.* 1674. and dedicated to King *Charles* the Second

**S. P.**

## S. P.

An Author, which I take to be *Samuel Pordage*, who publish'd a Play of *Seneca's*, with Notes, call'd *Troades*; to which is annex'd some Poems on several Occasions; all which are printed together octavo *Lond.* 1660.

## T. R.

An Author that publisht a Play, call'd *The Extravagant Shepheard*; a Pastoral Comedy, translated from the *French* of M. *Corneille Junior*; printed 4<sup>o</sup>. *Lond.* 1654. and dedicated to *Mrs. Thornbill*, Wife to Coll. *Rich. Thornbill*, of *Ollantigh* in *Kent*. This Play is founded on a Romance, call'd *Lysis*, or *The Extravagant Shepheard*, in Folio.

## W. R.

The Author of a Piece, which I never saw, call'd *Three Lords and Ladies of London*.

*Mr. S. Mr. of Arts.*

The Author of a Right, Pithy, Pleasant, and Merry Comedy, Entituled *Gammer Gorton's Needle*; play'd on the Stage near a hundred Year ago, in *Christs Colledge* in *Cambridge*; printed in a Black Letter 4<sup>o</sup>. *Lond.* 1661.

## J. S.

Four Plays are printed under these Letters; viz. a Masque, call'd *Maquarade du Ciel*, presented to the Great Queen of the Little World; printed 4<sup>o</sup>. *Lond.* 1640. and dedicated to the Queen.

Queen. A Pastoral, call'd *Phillis of Scyros*, translated from the *Italian* of C. Guidubaldo di Bonarelli; and printed 4°. *Lond.* 1655. A Tragedy, whose Name is *Andromana*, or *The Merchant's Wife*; printed 4°. *Lond.* 1660. This Play is founded on Sr. *Phil. Sidney's* Romance, call'd *Arcadia*, in Fol. see the Story of *Plangus*, p. 155. And a Comedy, call'd *The Prince of Priggs Revels*, or *The Practices of that Grand Thief Captain James Hinde*; printed 4°. *Lond.* 16----

## S. S.

The Author of a Play, call'd *The Honest Lawyer*, a Comedy acted by the Queens Majesty's Servants, and printed 4°. *Lond.* 1616.

## J. T.

Under these Letters, are two Plays; the first call'd *Grim the Collier of Croyden*, or *The Devil and his Dame*, with the *Devil and St. Dunstan*; printed octavo *Lond.* 1662. This Play is bound with two others, viz. *Thorpy Abby*, or *Marriage Broker*, under the Title of *Gratia Theatrales*, or *A Choice of Ternary of English Plays*. The second Play is, *L. Annaeus Seneca's Treas*, a Tragedy translated from the *Latin*, and printed 4°. *Lond.* 1686.

## C. W. i.e. Christopher WASE.

An Ingenious Person, lately deceas'd; being one of the *Squire Bedles* in the University of *Oxford*. His Skill in Languages, particularly in *Latin* and *Greek*, is sufficiently known to the  
Learn

Learned World. He translated out of *Greek* the *Electra* of *Sophocles*, and presented it to Her Highness the Lady *Elizabeth*; printed 120. at the *Hague* 1649. Several Translations besides he has publish'd, as *Gratius* his *Cynegeticon*, printed 80. *Lond.* 1654. and *Prioli's* Hist. of *France*: some of *Tully's* *Orations*, and his *Latin* Dictionary, besides other School-Books; several of which have been often reprinted, and all of them shew his Great Industry and Parts.

E. W.

A Person who was (tho' not the Author, yet) the Occasion of the Publication of a Comedy, call'd *Apollo Shroving*, compos'd for the Scholars of the Free-School of *Hadleigh*, in *Suffolk*, and acted by them on *Shrove-Tuesday*, *Feb. 6. 1626.* written by the School-Master of *Hadleigh*, and printed octavo 1627.

J. W.

The Author of a Play, call'd *The Valiant Scot*; which was printed 40. *Lond.* 1637. and dedicated to the Right Honourable *James*, Marquess *Hamilton*, by the Publisher or Promoter of the Copy to the Press, Mr. *William Bowyer*.

L. W.

The Author of a Play, call'd *Orgula*, or *The Fatal Error*; a Tragedy, wherunto is annexed a Preface, discovering the true Nature of *Poesie*, with the proper use and Intention of such publick Divertisements; printed 40. *Lond.* 1658.  
and



and dedicated to the most accomplish'd Lady  
the Lady *Frances Wildegoss*.

### *M. W. Master of Arts.*

Another Author, whose Play is bound in 1  
*Ternary of Plays*: 'tis call'd *The Marriage Broker*, or *The Pander*, a Comedy printed 12<sup>o</sup>. 16

### T. W.

The third Author concern'd in that Volume  
having writ a Tragedy, call'd *Thornby-Abby*,  
*The London Maid*. All these Plays are de-  
icated to *William Austin Esq*; by *R. D.* the P-  
lisher.

### W. W.

The Translator of a Comedy writ by *Pi-*  
*ens*, call'd *Manachmi*, printed 4<sup>o</sup>. *Lond.* 15  
This Author had translated several others  
Manuscript, tho' they were never permit-  
to come abroad in the World.

### *Unknown Authors.*

**W**E are now come to the last Division  
Authors, I mean those whose Mo-  
sty, or other Reasons, have hinder'd the p-  
lication of their Names: and as we have De-  
phered some Authors in the foregoing Divisi-  
upon Conjecture, so we shall not pretermi-  
take Notice of such Plays, whose Authors  
can any ways guess at in this. I shall Re-  
these, as I did the former, in an Alphabet-  
Method.

## A.

*Abdicated Prince, or The Adventures of Four Years*; a Tragi-comedy, lately acted at *Alba-Regalis*, by several Persons of Great Quality; and printed *Lond.* 4<sup>o</sup> 1690. This Play contains the Transactions of the Court and Nation, during the Reign of the late King *James*, under feigned Names: there needs no *Clavis*, the Persons, being obvious to all Intelligent Persons. The time of the Action is from the Coronation of King *James*, to the Landing of his present Majesty.

*Abraham's Sacrifice*, a Play which I never saw, but do believe that it may possibly be a Translation from *Theodore Beza*.

*Alarum for London, or The Siege of Antwerpe*; with the *Venturous Acts*, and *Valiant Deeds of the Lane Souldier*; play'd by the Right Honourable, the Lord Chamberlain his Servants, printed *Lond.* 1602.

*Albion*, an Interlude mention'd by *Kirkman*, which I never saw.

*Albion's Triumph*, personated in a Masque at Court, by the King and Queens Majesties, and the Lords, the Sunday after *Twelfth-Night*, 1631. printed 4<sup>o</sup>. *Lond.* 1631. Mr. *Inigo Jones* a Share in had the Contrivance of this Masque.

*Albumazar*, a Comedy presented before the King's Majesty at *Cambridge*, by the Gentlemen of *Trinity Colledge*; printed 4<sup>o</sup>. *Lond.* 1634. This was reviv'd at the King's House, and a Prologue writ by Mr. *Dryden*: see *Miscellan. Poems* publish'd by him 8<sup>o</sup>. p. 279.

*Aminta*,

*Aminta*, a Pastoral, translated from the *Italian* of *Torquato Tasso*; to which is added *Arriadne's Complaint*, in Imitation of *Anguilara*, written by our Translator; both printed in quarto *Lond.* 1628.

*Amorous Gallant*, or *Love in Fashion*; a Comedy in Heroick Verse, as it was acted, and printed 4<sup>o</sup>. *Lond.* 1675. This Play has appeared abroad, under the Title of *The Amorous Oron-tus*: It is translated from a *French* Play, written by *Th. Corneille*, and call'd *L'Amour à la mode*. It is founded on a *Spanish* Play, writ by *Ant. de Solis*, call'd by the same Name, (towit) *El Amor al uso*.

*Amorous Old Woman*, or *'Tis well if it take*, a Comedy acted by their Majesties Servants, and printed 4<sup>o</sup>. *Lond.* 1684. I have been told this Play was writ by *Tho. Duffet*: 'tis printed with a New Title-page, call'd *The Fond Lady*.

*Arden of Feversham his True and Lamentable Tragedy*, who was most wickedly murdered by the means of his disloyal Wife; who for the love she bare to one *Mosebie*, hired two desperate *Ruffins*, *Black-will* and *Shak-bag*, to kill him: printed 4<sup>o</sup>. *Lond.* 1599. in a Black Letter. The Story is to be found in the Reign of *Edward the Sixth*; see *Hollingshead*, *Goodwin*, *Hayward*, *Baker*, *Beard's Theatre of God's Judgment*, Book 2. Ch. 10. Edit. 4. and the second part, Chap. 6. added by *Dr. Tho. Taylour*.

*Arraignment of Paris*, a Pastoral, which I never saw; but it is ascribed by *Kirkman* to *Mr. W. Shakespear*.

## B.

*Battle of Aliazar, fought in Barbary, between Sebastian King of Portugal, and Abdelmelech King of Morocco; with the Death of Captain Stukeley*: play'd sundry times by the Lord High Admiral's Servants, printed 4°. *Lond.* 1594. For the Plot, several Authors mention the Story: the *English* Reader may find it in *Heylin's Cosmography*, and *Fuller's Worthies*.

*Band, Ruff, and Cuff*; an Interlude, which other Catalogues mention, but which I never saw.

*Bastard*, a Tragedy; printed 4°. *Lond.* 1652. The Plot of this Tragedy, and part of the Language, concerning *Chare, Rodriguez, Baltazar* and *Mariana*, is borrow'd from the Loves of *Schiarra* and *Florelia*, in the *English Lovers*: and *Catilina's* Supplying her Mistress *Mariana's* Room on the Wedding Night, is founded on the Story of *Roberto* and *Isdaura*, in *Gerardo the Unfortunate Spaniard*, p. 87.

*Bloody Duke, or The Adventures for a Crown*; a Tragi-comedy, acted at the Court of *Alba Regalis*, by several Persons of Great Quality; by the Author of the *Abdicated Prince*, printed 4°. *Lond.* 1690. This Play comprises the publick Affairs, from the first Discovery of the *Popish plot*, to the Death of King *Charles* the Second. The Persons are as easily known as in the former.

## C.

*Cæsar's Revenge*, a Tragedy which I never saw.

*Charles*

*Charles the First King of England his Tragedy*; printed 4<sup>o</sup>. *Lond.* 1649. and dedicated to King *Charles* the Second, commended by a Copy of Verses.

*Combat of Caps*, a Masque of which I can give no Account.

*Commons Condition*, a Comedy which I never saw.

*Constant Nymph*, a or *The Rambling Shepherd*; a Pastoral acted at the Duke's Theatre, printed 4<sup>o</sup>. *Lond.* 1678.

*Costly Whore*, a Comical History acted by the Company of Revels; printed 4<sup>o</sup>. *Lond.* 1633.

*Contention between York and Lancaster, with the Death of the Good Duke Humphrey, and the Banishment and Death of the Duke of Suffolk; and the tragical End of the proud Cardinal of Winchester; with the notable Rebellion of Jack Cade, and the Duke of York's first Claim to the Crown*: printed 4<sup>o</sup>. *Lond.* 1600. This Play is only the Second part of *Shakespeare's Henry the Sixth*, with little or no Variation.

*Counterfeits*, a Comedy acted at the Duke's Theatre; printed 4<sup>o</sup>. *Lond.* 1679. This Comedy is ascribed by some to *Leanard*; but I believe it too good to be his Writing: 'tis founded on a translated *Spanish* Novel, call'd *The Trappanier trapann'd*, octavo *Lond.* 1655. and I presume the Author may have seen a *French* Comedy, writ by *Jo. Corneille*, on the same Subject, call'd *D. Cesar D'Avalos*.

*Counterfeit Bridegroom, or The Defeated Widow*; a Comedy acted at His Royal Highness the Duke's Theatre, printed 4<sup>o</sup>. *Lond.* 1677.

This

This Play is only an Old Play of *Middleton's*, call'd *No Wit like a Woman's*, printed octavo.

*Cromwell's Conspiracy*, a Tragi-comedy, which I never saw.

*Cruel Debtor*, a Play only nam'd by Mr. *Kirkman*.

*Cupid's Whirligig*, a Comedy sundry times acted by the Children of his Majesty's Revels; printed 4<sup>o</sup>. *Lond.* 1616. and dedicated by the Publisher, to Mr. *Robert Hayman*. This Play is part founded on *Boccace*; as for Instance, the Conveyance of the *Captain*, and *Exhibition* out of the Lady's Chamber, is founded on the Sixth Novel, of the Seventh Day; and is the Ground-work of many other Plays.

*Cyrus King of Persia*, a Tragedy mention'd by *Kirkman*, which I never saw.

## D.

*Damon and Pythias*, a History, of which I can give no Account.

*Debauchee*, or *The Credulous Cuckold*; a Comedy acted at his Highness the Duke of York's Theatre, and printed 4<sup>o</sup>. *Lond.* 1677. This Play is by some ascrib'd to Mrs. *Behn*; but is indeed only a Play of *Brome's* reviv'd, call'd *A mad Couple well matcht*.

*Destruction of Jerusalem*, a Play which I never saw; but in the Catalogue printed with the *Old Law*, 'tis ascrib'd to one *Thomas Legge*.

*Dick Scorner*, a Play mention'd in Mr. *Kirkman's* Catalogue, but which I never saw; nor

do I know what species of *Dramatick Poetry* it is.

*Divine Masque*, printed in quarto *Lond.*—  
The Title-page of mine is lost, but 'tis dedi-  
cated to General *Monk*, by One *Anthony Sad-*  
*ler*, who I take to be the Author.

## E.

*Edward the Third his Reign*, a History sun-  
dry times play'd about the City of *London*;  
printed 4°. *Lond.* 1599. The Plot is founded  
on *English* Chronicles: See *Walsingham*, *M.*  
*Westminster*, *Fabian*, *Froissart*, *Pol. Virgil*, *Hol-*  
*lingshead*, *Stow*, *Speed*, &c. See besides *Ascha-*  
*sius Major*, and a Novel call'd *The Countess of*  
*Salisbury* octavo, translated from the *French*.

*Elvira*, or *The worst not always true*; a Co-  
medy written by a Person of Quality, (suppos'd  
to be the Lord *Digby*) and printed 4°. *Lond.*  
1667.

*Empress of Morocco*, a Farce acted by His  
Majesty's Servants; said to be writ by *Thomas*  
*Duffet*, and printed 4°. *Lond.* 1674.

*English Princess*, or *The Death of Richard*  
*the Third*; a Tragedy in Heroick Verse, ascri-  
bed to Mr. *John Carel*, and printed 4°. *Lond.*  
1673. For the Plot, see *Fabian*, *Pol. Virgil*,  
*Hollingshead*, *Grafton*, *Stow*, *Speed*, *Baker*, &c.

*English-men for Money*, or *A Woman will*  
*have her Will*; a pleasant Comedy divers times  
acted with great app'ause; printed 4°. *Lond.*  
1626.

*Enough's as good as a Feast*, a Comedy, which  
I never saw, but mentioned by Mr. *Kirkman*.  
*Every*

*Every Woman in her Humour*, a Comedy, printed quarto Lond. 1609.

## F.

*Faction Citizen, or The Melancholy Visioner*; a Comedy acted at the Duke's Theatre; and printed quarto Lond. 1685.

*Fair Em, the Miller's Daughter of Manchester*; with the Love of William the Conqueror; a pleasant Comedy sundry times publickly acted in the Honourable City of London, by the Right Honourable, the Lord Strange his Servants; printed quarto Lond. 1631.

*Fair Maid of Bristow*, a Comedy play'd at Hampton, before the King and Queen's most Excellent Majesties; printed quarto Lond. 1605. in a Black Letter.

*False Favourite disgrac'd, and the Reward of Loyalty*; a Tragi-comedy never acted, printed octavo Lond. 1657. This Play is ascribed to George Gerbier D'Ouvilly.

*Fatal Jealousie*, a Tragedy acted at the Duke's Theatre, and ascribed by some to Mr. Pane; printed quarto Lond. 1673. Part of the Plot is in *Johannes Gigas's Postills*: See besides *Theatre of God's Judgments*, 2<sup>d</sup> part p. 55. *Unfortunate Lovers*, Nov. 1.

*Feigned Astrologer*, a Comedy translated from the French of *Monsieur Corneille*; and printed 8<sup>vo</sup>. Lond. 1668. The Plot of this Play [which is borrow'd from *Calderon's El Astrologo fingido*] is made use of in the Story of the French *Marnefs*, in the *Illustrious Bassa*, when he play'd the part of the *Feigned Astrologer*.



*Fidele and Fortunatus* : I know not what sort of Play it is, whether Comedy or Tragedy, having never seen it ; but in Old Catalogues 'tis ascribed to *Thomas Barker*.

*Flora's Vagaries*, a Comedy acted at the Theatre-Royal, by His Majesty's Servants : ascribed to Mr. *Rhodes*, and printed quarto *Lond.* 1670. This Plot of *Orante's* making use of the Fryar to carry on her Intrigue with *Ludovico*, is founded on *Boccace*, Day 3. Nov. 3.

*Free-Will*, a Tragedy, which I know not where or when printed, the Title-page of Mine being lost. 'Twas written Originally in *Italian* by *F. N. B.* which I take to be *Francisco Niger Bassentinus*, and was translated into *English* by *H. C.* that is *Henry Check*. 'Tis printed in an Old *English* Character.

*Fulgius and Lucretia*, a Piece of which I can give no Account having never seen it.

## G.

*Ghost*, or *The Woman wears the Breeches* a Comedy writ in the Year 1640. and printed quarto *Lond.* 1650.

## H.

*Hell's Higher Court of Justice*, or *The Tryal of the Three Politick Ghosts*, viz. *Oliver Cromwell*, *King of Sweden*, and *Cardinal Mazarine* printed quarto *Lond.* 1661.

*Histrionastix*, or *The Player whipt* ; printed quarto *Lond.* 1610. This Play was writ in the time of Queen *Elizabeth*, tho' not printed till afterwards ; as appears by the last Speech spoke

spoken by *Peace* to *Astræa*, under which Name the Queen is shadowed.

*Henry the Fifth his Victories, containing the Honourable Battle of Agin-court*; a History, acted by the Kings Majesties Servants, printed quarto *Lond.* 1617. For the Plot, see the *English* Chronicles, as *Hollingshead, Stow, Speed, &c.*

*Hector, or The False Challenge*; a Comedy written in the Year 1655. and printed quarto *Lond.* 1656. I know not the Author of this Play; but I think it may vye with many Comedies writ since the Restauration of the Stage.

*Hyppolitus*, a Tragedy, which (as I have been told) is printed in octavo, and translated from *Seneca* by *Edmund Prestwith*. For the Plot, see the Poets, as *Ovid's* Epistle of *Phædra* to *Hyppolitus*: his *Metamorphosis*, Lib. 6. *Virgil. Æn.* Lib. 7. &c.

*Hoffman his Tragedy, or A Revenge for a Father*; acted divers times with great applause, at the *Phoenix* in *Drury-lane*; and printed 4<sup>o</sup>. *Lond.* 1631. This Play was adopted by One *Hugh Perry*, and by him sent to the Press, and dedicated to his Honoured Friend Mr. *Richard Kilvert*.

*How a Man may chuse a Good Wife from a Bad*; a pleasant conceited Comedy, sundry times acted by the Earl of *Worcester's* Servants; and printed 4<sup>o</sup>. *Lond.* 1634. The Story of *Anselme's* saving of Young *Arthur's* Wife, by taking her out of the Grave, and carrying her to his Mother's House, is the Subject of other

Plays: and such a Story is related in several Novels; see the 9 Nov. of the *Pleasant Companion* (printed octavo Lond. 1684.) call'd *Love in the Grave*. But the Novel which I take to be the foundation of this Play, is in *Cynthio Gnaldi*, Dec. 3. Nov. 5.

## I.

*Jacob and Esau*, an Interlude mentioned in former Catalogues, which I never saw - tho' 'tis easy to guess that 'tis founded on Scripture Story; see *Genesis* Ch. 25, 26, &c. See besides *Josephus* Lib. 1. *Tornelli Annals*, &c.

*Jack Drum's Entertainment*, or *The Comedy of Pasquil and Katherine*; sundry times acted by the Children of *Paul's*, and printed 4<sup>to</sup> Lond. 1616. *Mammon's* poysoning *Katherine's* Face, resembles the Usage of *Demagoras* to *Parthenia*, in *Argalus and Parthenia*.

*Jack Juggler* stiled a Comedy by Old Catalogues; of which (having never seen it) I can give no Account.

*Jack Straw's Life and Death*, a Notable Rebel in England; who was killed in *Smith-fields* by the Lord Mayor of London: printed quarto Lond. 1593. This Play, I know not for what reason, is divided into but four Acts. For the Plot, see the *English Chronicles*, as *Pol. Virgil*, *Hollingshead*, *Stow*, *Spred*, &c. in the Roign of King *Richard* the Second.

*James the Fourth*, a History mentioned in former Catalogues, which I never saw; but I suppose the Play is founded on the Story of the King of *Scotland* of that Name.

*Jeronymo*, the First part; with the Wars of Portugal, or *The Spanish Tragedy*; containing the Life and Death of *Don Andrea*: a Tragedy, printed 4<sup>c</sup>. Lond. 1605.

*Jeronymo is mad again*, or *The Spanish Tragedy*; containing the Lamentable End of *D. Horatio*, and *Bellimperin*; with the pittiful Death of *Jeronymo*: printed quarto Lond. 1623. This Play has been divers times acted, and several Lines have been quoted out of it, by several Authors; as those may see that will read over *Every man in his Humour*, *Bird in a Cage*, *Love will find out the way*, &c.

*Impatient Poverty*, stiled a Comedy by some Catalogues. This Play I never saw.

*Imperial Tragedy*; taken out of a *Latin* Play, and very much altered, by a Gentleman for his own Diversion; who on the importunity of Friends, consented to have it published, but without his Name: Because many (says he) do censure Plays according to their Opinion of the Author. This Play was printed Fol. Lond. 1669. and has been acted (if I mistake not) at the Nursery in *Barbican*. For the Story, see *Marcellinus*, and *Cassiodorus*, in their Chronicles concerning *Zenon*. See besides *Zonaras*, *Baronius*, *Godeau*, &c.

*Interlude of Youth*, an Old, Serious, Instructive Piece; written in Verse, and printed at London in quarto, in an Old Character: As to the Date hereof, or the Title-page, I am ignorant, mine being lost.

*John the Evangelist*, a Piece which I never saw.

*Joseph's Afflictions*, another: tho' the Title-page of both shew the Subject Divine.

*Jovial Crew, or The Devil turned Ranter*; an Interlude which I never saw; tho' being mentioned in Mr. Kirkman's Catalogue, I could not omit it.

## K.

*King and Queen's Entertainment at Richmond, after their Departure from Oxford; in a Masque presented by the most Illustrious Prince, Prince Charles, Sept. 12. 1636.* printed 4<sup>o</sup>. Lond. 1636 and dedicated to the Majesty of the Queen of Great Britain, by a Copy of Verses of Ten Lines. The Occasion of the Masque was the Queen's Desire to see the Prince (not much above six Years of Age) dance. The Dances were compos'd by *Simon Hopper*; the Musick by Mr. *Charles Hopper*: and the parts of the Captain and *Druid*, were acted so well by the then L<sup>d</sup>. *Buckhurst*, and Mr. *Edward Sackville*, that it proved that Genuine Action was not so much confined to the Stage, but that a Gentleman might reach it, if not transcend it.

*Knack how to know an Honest Man*, a Comedy which I could never meet with.

*Knack how to know a Knave*, a most pleasant and merry Comedy, sundry times play'd by *Edw. Allen*; with *Kemp's Applauded Merriments of the Men of Goteham*, in Receiving the King into *Goteham*: printed quarto Lond. 1594. The Serious part of this Play is the Story of King *Edgar*, *Ethenwald* and *Alfreda*. See *Malmesbury*, *Pol. Virgil*, *Walsingham*, *Grafton*, *Stow*, &c.  
The

The Play is printed in Old Black Letter, and lays open the Vices of the Age, being detected by Honesty.

*Knave in grain, new vamt;* a Comedy acted at the *Fortune*, many Days together, with great applause; and printed 4<sup>o</sup>. *Lond.* 1640. This Play has given Subject to the late Novels, as *Julio's* Cheating his Drunken Guests (Act 3<sup>d</sup>) is repeated by *Kirkman*, in the Third part of the *Englisb Rogue* Ch. 13. His Cheating the Countryman of the piece of Gold, Act 5<sup>th</sup> is revived in the Account of the last Frost 1684. in octavo p. 46.

*Knavery in all Trades, or The Coffee-House*; a Comedy acted in the *Christmas* Holy-days, by several Apprentices with great Applause; printed quarto *Lond.* 1664. I know not with what Applause it might be acted privately; but I presume it would not meet with Success on the Stage in *Dorset Garden*, nay nor in the Nursery, for I can find no Plot in it.

## L.

*Lady Alimony, or The Alimony-Lady*; an Excellent pleasant Comedy; duly authoris'd, daily acted, and frequently followed: printed 4<sup>o</sup>. *Lond.* 1659.

*Late Revolution, or The Happy Change*; a Tragi-comedy acted throughout the *Englisb* Dominions, in the Year 1688. Written by a Person of Quality, and printed *Lond.* 1690. This Play begins from the Birth of the late *Prince of Wales*, to the Arrival of Our present Ma-

Majesty at Exeter; and concludes the whole Catastrophe of our late Affairs.

*Laws of Nature*, a Play which I never saw.

*Levellers levelled, or The Independents Conspiracy to root out Monarchy*; an Interlude written by *Mercurius Pragmaticus*; printed quarto 1647. Who this Author is, under this Disguise, I know not: but 'tis easy to discover him a *Royalist*, by his Dedication to King *Charles* the Second; and an Enemy to *Lilly*, the Almanack-maker, whom he lashes under the Name of *Orlotto*.

*Liberality and Prodigality*, a Comedy which I can give no Account.

*Lingua, or The Combat of the Tongue, and the Five Senses for Superiority*; a pleasant Comedy, printed quarto Lond. .... Mr. *Winstanley* says, That the late Usurper *Oliver*, acted the part of *Laestus*, in *Cambridge*, which first inspired him with Ambition: See his Account of *Ant. Brewer*, to whom (through mistake) he ascribes this Play,

*London Chanticleers*, a Witty Comedy, full of Various and Delightful Mirth; often acted with great applause, and printed quarto Lond. 1659. This Play, or rather Interlude, for 'tis not divided into Acts, is of the Basle Comedy, writ by the *French*; the Scene lying entirely amongst Persons of the lowest Rank.

*Look about you*, a pleasant Comedy, played by the Right Honourable, the Lord High Admiral's Servants, and printed 4<sup>o</sup>. Lond. 1600. For the Historical part, see the Chronicles in the Reign of King *Henry* the Second; viz. *Pol. Vixg. Speed, Baker, Daniel, &c.* Love

*Love in its Extasie, or The large Prerogative*; a kind of *Royal-Pastoral*, written long since by a Gentleman [supposed by Mr. *Kirkman*, I know not on what ground, to be One *Peaps*] Student at *Eaton*; and printed quarto *Lond.* 1649. The Author was not seventeen Years of Age when this was writ; on which Account I think the Play may pass Muster, with others of those Times.

*Lost Lady*, a Tragi-comedy, which I never read, or saw but once, and which I remember was printed in Folio.

*Love a-la-mode*, a Comedy acted with great applause, at *Middlesex* House; written by a Person of Honour, and printed 4<sup>o</sup>. *Lond.* 1663. This Play is justified by the Author, in his Preface, and ushered into the World by three Copies of Verses; nor is the Play altogether undeserving Commendation.

*Luminalia, or The Festival of Light*; personated in a Masque at Court, by the Queen's Majesty and Her Ladies, on *Shrove-Tuesday* Night 1637. and printed 4<sup>o</sup>. *Lond.* 1637. The Famous Mr. *Inigo Jones*, Surveyor of Her Majesty's Works, had a Hand in the Contrivance of this Masque, by Her Majesty's Command. The Invention consisting of Darkness and Light: the Night presented the first Anti-masque, and the Subject of the Main-masque, is Light. But for the clearer Information of the Reader, I refer him to the Masque it self.

## M.

*Manhood and Wisdom*, a Play mentioned by  
other



other Authors, of which I, can give no Account, never having seen it.

*Marcus Tullius Cicero*, that Famous Roman Orator, his Tragedy; printed quarto Lond. 1651. I know not whether ever this Play was acted; but it seems to me to be written in Imitation of *Ben. Johnson's Cataline*. For the Plot, see *Plutarch* in his Life: See likewise his own Works, *Hist. Ciceroniana*, Lambin; as also *Dion*, *Appian*, &c.

*Marriage of Wit and Science*, an Interlude which I never saw.

*Masque of Flowers*; presented by the Gentlemen of *Grays-Inn*, at the Court at *Whitehall*, in the Banqueting-house upon *Twelfth-Night* 1631. Being the last of the Solemnities and Magnificences which were performed at the Marriage of the Right Honourable, the Earl of *Somerset*, and the Lady *Frances*, Daughter of the Earl of *Suffolk*, Lord Chamberlain; printed 40. Lond. 1614. This Masque is dedicated to *Sir Francis Bacon*, Attorney General to King *James* the First.

*Massencello*, (but rightly *Tomaso Amello de Malfa*, General of the *Neopolitans*) his Tragedy; or *The Rebellion of Naples*: printed in octavo Lond. 1631. This Play was written by a Gentleman, who was an Eye-witness where this was really acted, upon that Bloody Stage, the Streets of *Naples*, An. D. 1647. 'Tis dedicated to *John Caesar*, of *Hyde-Hall*, in the County of *Hertford* Esquire, by his Kinsman *T. B.* the Publisher. For the Plot, or rather the History, read *Alexander Giraffi's History of Naples*,

*bles*, translated by *J. Howell*: See besides *Du Verdier Histoire Universelle*, &c.

*Mercurius Britannicus*, or *The English Intelligencer*; a Tragi-comedy acted at *Paris* with great applause, printed 1641. The Subject of this Play is about the Business of *Ship-money*; the Judges being arraign'd under feigned Names: as for Example, Justice *Hutton*, is called *Hortensius*; and Justice *Cook*, *Corvus Acilius*: *Prin* is also introduced under the Name of *Prinner*. There are but Four Acts, and of the Fifth, the Epilogue gives the following Account. 'It is determined by the *Edils*, the 'Mistress of publick Plays, that the next Day ' (by *Jove's* Permission) the Fifth Act shall be 'acted upon *Tyber*; I should say *Tyburne*, by a 'New Society of *Abalamites*. *Vive le Roy*.

*Merry Devil of Edmonton*, a Comedy acted sundry times by his Majesty's Servants, at the *Globe* on the Bank-side, and printed 4<sup>o</sup>. *Lond.* 1655. This Play is said by *Kirkman*, to be writ by *Shakespear*; tho' finding no Name to it, I have plac'd it amongst those that are Anonymous. This Play is founded on the History of One *Peter Fabel*, of whom see *Fuller's Worthies* in *Middlesex*, p. 186. See other Chronicles in the Reign of *Henry* the Sixth.

*Morning Ramble*, or *The Town Humours*; a Comedy acted at the Duke's Theatre, printed 4<sup>o</sup>. *Lond.* 1673. This Play is said to be written by One Mr. *Pane*, and may be accounted a good Comedy.

*Mucedorus*, the King's Son of Valencia, and *Amadine* the King's Daughter of Arragon; with  
the

*the Merry Conceits of Mousi*: a Comedy acted by his Highness's Servants at the *Globe*, and before the King's Majesty at *Whitehall* on *Shrove-Tuesday* Night; printed 4<sup>o</sup>. 1668. This Play is said by former Catalogues to have been writ by *Shakespear*; and was, I presume, printed before this Edition. It has been frequently the Diversion of Country-people, in *Christmas* Time.

*Muse of New-market*, containing Three Drolls; viz. *Merry Milk-maids of Islington*, or *The Rambling Gallants defeated*: *Love lost in the Dark*, or *The Drunken Couple*: *Politick Whore*, or *The Conceited Cuckold*: acted at *New-market*, and printed quarto *Lond.* 1681. All these Three Drolls are stolen (as I remember) from Plays: but not having them by me, I cannot tell the particulars.

*Mistaken Beauty*, or *The Lyar*; a Comedy acted by their Majesties Servants, at the Theatre-Royal, printed quarto *Lond* 1685. This Comedy is translated from a Play of *P. Corneilles*, call'd *Le menteur*.

## N.

*Nero's Tragedy*, printed *Lond.* in quarto. This Play was in former Catalogues call'd *Nero newly written*; because 'twas writ after that of *Claudius Tiberius Nero*; which through *Kirkman's* want of Knowledge in History, he call'd *Nero's Life and Death*: which led me into the same Mistake, till I came to read both Plays. I know not when either of them were printed or when printed, the Title-pages of both

both my Plays being wanting. For the History of *Domitius Nero*; consult *Suetonius in Vit. Neronis Aurelius Victor. Tacitus, Sulpitius Severus, Augustinus de Civit. Dei, Eusebius, &c.*

*New Custom*, an Interlude no less witty (if we believe the Title-page) than pleasant; printed in a Black Letter, quarto *Lond.* 1573. This Play is so contriv'd, that Four Persons may act it; and the Design of it is against *Popery*, and to justify *Reformation*, which then flourished in *Queen Elizabeth's* Reign. This Play consists of 3. Acts, but is written in Verse throughout: so that had Mr. *Dryden* (\*) ever seen this Play, he might better have quoted it than *Gondibert*, (which besides being writ seventeen Years before this, is not in Rime) to prove the Antiquity of Verse.

*New-market Fair*, a Tragi-comedy in Two parts; the First of which I never saw: but the Second part I have by me, and the Title of it is, *New-market Fair*, or *Mistress Parliaments New Figaries*; written by the *Man in the Moon*, and printed at *You may go look*, in quarto 1649. The Design of it is to expose the Rebels then in power.

*Nice Wanton*, a Comedy, which I never saw.

*No Body, and Some Body*; with the true Chronicle History of *Elydure*, who was fortunately three several times crown'd King of England: acted by the Queen's Majesties Servants, and printed quarto *Lond.*---- For the Historical part of this Play, consult *Grafton, Hollingshead, Pol. Virgil, Lloyd, &c.* 'Tis not divided into Acts.

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(\*) *Rival Ladies Pref.*

## O.

*Old Wives Tale*, a Play of which I can say nothing, having never seen it.

*Orlando Furioso*, One of the Twelve Peers of France, his History: acted before the Queen's Majesty, and printed quarto Lond. 1594. This Play is not divided into Acts; but is founded upon the Epick Poem of *Ariosto*, so called, and translated into *English* by Sir John Harrington.

## P.

*Pastor Fido*, or *The Faithful Shepherd*; a Pastoral, translated out of *Italian* into *English*, printed quarto Lond. 1602. This was the first Version of the Famous *Guarini* into *English*; and was Excellent for those Times. The Author, tho' his Name be unknown, was nearly related to Sir Edward *Demock*, Queen *Elizabeth's* Champion; to whom after the Author's Decease, the Bookseller dedicated it.

*Pathomachia*, or *The Battle of Affections*, shadowed by a Feigned Siege of the City *Pathopolis*: printed quarto Lond. 1630. This Play was written some Years before; and published by *Fr. Constable*, a Friend of the Deceas'd Author's, and by him dedicated to the Lord *Hunsdon*. This is the same Play with that called *Love's Loadstone*.

*Patient Griffel*, a Comedy, (say ancient Authors) which tho' I never saw, I presume is founded on that Famous Story in *Boccacio*, I mean the last Novel in his Book.

*Pedlars*

*Pedler's Prophecy*, a Comedy, mentioned in former Catalogues, of which I can give no Account.

*Philotus*, a very Excellent and Delectable Comedy (as we are told in the Preface) wherein we may perceive the great Inconveniencies that fall out in the Marriage between Old Age, and Youth. This Play is printed at *Edinburgh*, in an Old Black Letter, *An. Dom.* 1612. Some People have mistaken this Play for *Daniel's Philotas*; but this is of a different Subject, and kind of Verse, and is printed in *Stanzas*.

*Pinder of Wakefield*, a Comedy, which I have once seen; printed in 4<sup>o</sup>. (as I remember) *Lond.* 1632. or thereabouts.

*Piso's Conspiracy*, a Tragedy acted at the Duke's Theatre; printed 4<sup>o</sup>. *Lond.* 1676. This Play is only the Tragedy of *Nero* (before mention'd) Reviv'd, and printed *verbatim*. For the Plot, see *Suetonius*, *Tacitus*, &c.

*Presbyterian Lash*, or *Noctroffe's Maid whipt*; a Tragi-comedy, acted in the Great Room at the *Pye Tavern* at *Algate*, by *Noctroff* the Priest, and several of his Parishioners, at the Eating of a Chine of Beef. The First part printed for the use of Mr. *Noctroffe's* Friends. This Play is dedicated to Mr. *Zach. Noctroffe*, by *F.K.* which I take to be *Fr. Kirkman*. I know not whether ever there were a Second part extant, or no.

*Promises of God manifested*; this I never saw.

*Promus and Cassandra*, in Two parts. These are mention'd in other Catalogues, though I can give no Account of either.

## Q.

*Queen, or The Excellency of her Sex*; an Excellent Old Play, found out by a Person of Honour, and given to the Publisher, *Alexander Gough*; printed 4<sup>to</sup>. *Lond.* 1653. This Play is dedicated by him to the Lady *Katherine Mohun*, Wife to Lord *Warwick Mohun*, Baron of *Oakehampton*. This Publisher is applauded by two Copies of Verses before the Play. The Plot of *Salassa's* Swearing *Velasco* not to fight, is founded on a Novel, said to be *Bandello's*, which the Reader may peruse in *Les Dix-huit Histoires Tragiques*, par *Fr. De Belleforest*, 8<sup>o</sup>. Nov. 13. p. 285.

## R.

*Rampant Alderman, or News from the Exchange*; a Farce, printed quarto *Lond.* 1685. This Farce is patcht up out of several Plays, as *Fine Companion*, &c.

*Reformation*, a Comedy acted at the Duke's Theatre, and printed 4<sup>to</sup>. *Lond.* 1673. This Play is ascribed to *Mr. Arrowsmith*; and is a very good Comedy.

*Rehearsal*, a Comedy acted at the Theatre-Royal; printed [4<sup>th</sup> Edit.] quarto *Lond.* 1683. This Play is ascribed to the Late Duke of *Buckingham*, and will ever be valued by Ingenious Men. There are some who pretend to furnish a *Clavis* to it; my Talent not lying to Politicks, I know no more of it, than that the Author lashes several Plays of *Mr. Dryden*; as  
Con-

*Conquest of Granada, Tyrannick Love, Love in a Nunnery*; and some passages of other Plays; as *The Siege of Rhodes, Virgin Widow, Slighted Maid, Villain, English Monsieur, &c.*

*Religious Rebel*, a Tragi-comedy in quarto, which I have only once seen; but can give no Account of.

*Return from Parnassus, or The Scourge of Simony*; a Comedy publickly acted by the Students of St. John's Colledge in Cambridge, printed quarto Lond.----- In this Play, the Poets of those times are censured: and this is the Original of Dr. *Wild's Benefice*, which is now in print.

*Revenge, or A Match in New-gate*; a Comedy acted at the Duke's Theatre, and printed quarto Lond. 1680. This Play is ascribed to Mrs. *Behn*; but is indeed a Play of *Marston's* revived, and called *The Dutch Curtezan*.

*Rivals*, a Tragi-comedy in quarto, which at present I have not; but have heard Mr. *Cademan*, for whom (as I think) it was printed, say it was writ by Sir *Will. D'Avenant*.

*Robin Hood's Pastoral May Games*; which I know not.

*Robin Hood, and his Crew of Souldiers*; of the same Stamp, and which I never saw.

*Romulus and Hersilia, or The Sabine War*; a Tragedy acted at the Duke's Theatre, and printed quarto Lond. 1683. For the Plot, see *Livy, lib. 1. Ovidii Met. lib. 14. Plut. in Vit. Romuli; Florus, Dionysius Hallicarnassæus, Velleius Paterculus, Eutrop. &c.*

*Royal Masque at Hampton-Court*, presented



on Sunday Night, being the Eighth of *January* 1604. and personated by the Queen's Most Excellent Majesty, attended by Eleven Ladies of Honour; printed quarto *Lond.* 1604.

*Royal Voyage, or The Irish Expedition*; a Tragi-comedy, printed quarto *Lond.* 1690. The Subject of this Play is known by the Title.

## S.

*Salmacida Spolia*, a Masque presented by the King and Queen's Majesties, at *Whitehall* on Tuesday, the 21<sup>st</sup> of *January* 1639. and printed quarto *Lond.* 1639. The Invention, Ornament, Scenes, and Machines, with their Descriptions, were made by Mr. *Inigo Jones*, Surveyor General of His Majesty's Works. What was spoken, or sung, by Sir *Will. D'Avenant*; and the Musick was compos'd by Mr. *Lewis Richard*, Master of Her Majesties Musick.

*Sicelides*, a *Piscatory*, acted in *Kings Colledge* in *Cambridge*; and printed quarto *Lond.* 1631. The Serious parts of this Play, are most writ in Verse; with *Chorus's* between the Acts. *Perindus*, telling to *Armillus* the Story of *Glaucus*, *Scylla*, and *Circe*, Act 1. Sc. 4. is taken from *Ovid's Met. lib. 13.* *Atycbus* fighting with, and killing the *Ork*, that was to have devoured *Olynda*, is an Imitation of *Perseus & Andromeda*, *Ovid. Met. lib. 4.* or else *Orlando Furioso*, Book eleventh.

*Shoomaker's Holyday, or The Gentle-Craft*; with the *Humorous Life* of *Simon Eyre*, *Shoomaker*, and *Lord Mayor* of *London*: a Comedy acted

acted before the Queen's most Excellent Majesty, on New-Year's Day at Night, by the Right Honourable the Earl of *Nottingham*, Lord High Admiral his Servants; printed 4<sup>o</sup>. *Lond.* 1657. This Play is dedicated, To all Good Fellows, Professors of the *Gentle-Craft*, of what Degree soever. For the Plot, I can direct you to no other, but the Book of the *Gentle-Craft*, in Quarto.

*Siege of Constantinople*, a Tragedy acted at the Duke's Theatre; and printed quarto *Lond.* 1675. For the Plot see *Chalcocondylas, Constantinopolis a Mahammada, Secund. Expugnata. Paulus Jovius, Hen. Pantaleon, Knolles, &c.*

*Sir Clyomon, Knight of the Golden-Shield, Son to the King of Denmark; and Clamydes, the White Knight, Son to the King of Swavia, (both Valiant Knights) their History*: printed quarto *Lond.* 1599. This Play is written in Old Fashion'd Verse, and is very heavy in Reading.

*Sir Gyles Goose-cappe, Knight*; a Comedy acted with great applause, at the Private-house in *Salisbury Court*; printed quarto *Lond.* 1636. and dedicated by the Publisher *Hugh Perry*, to *Rich. Young Esq;* of *Wooley-Farm*, in the County of *Berks*.

*Sir Salomon, or The Cautious Coxcomb*; a Comedy acted at his Royal Highness the Duke of *York's Theatre*; printed 4<sup>o</sup>. *Lond.* 1671. This Play is Originally *French*, being a Translation from *Moliere's L'Ecole des Femmes*. It was translated (as I have heard) by *John Carell*; and own'd in the Epilogue as a Translation.

What we have brought before you was not meant  
 For a New Play, but a new Precedent;  
 For we with modesty our Theft avow,  
 (There is some Conscience shewn in stealing too)  
 And openly declare, that if our Cheere  
 Doth hit your Palates, you must thank Molliere.

This Play was frown'd and pelted at, (to use the Author's own Expression) by many Persons, who thought themselves *Criticks*: but notwithstanding it met with Success in the Adition: And the Author has sufficiently justified his Play, in his *La Critique de L'Ecole des Femmes*, to whom I refer the Reader.

*Solyman and Perseda, their Tragedy*; wherein is laid open *Love's Constancy, Fortune's Inconstancy, and Death's Triumphs*: printed quarto Lond. 1599. This Play, I presume was never acted, neither is it divided into Acts.

*Sophister*, a Comedy printed 4<sup>o</sup>. 1638. I know not where this was acted, or printed, the Title-page of my Play being lost.

*Spanish Bawd*, represented in *Celestina*; or *Calisto and Melibea*; a Tragi-comedy, wherein is contained, besides the Pleasantness and Sweetness of the Stile, many Philosophical Sentences, and profitable Instructions, fit for the Younger Sort: Shewing the Deceits and Subtilties housed in the Bosom of false Servants, and Cunny-catching Bawds: printed Fol. Lond. 1631. This Play is Originally *Spanish*, and translated into *English* by a *Spaniard*, One *Don Diego Puede-ser*; and by him dedicated to Sir *Thomas Richardson*: the same Author translated  
*Miguel*

*Miguel de Cervantes* his Exemplary Novels, Fol. *Lond.* 1664.

*Step-mother*, a Tragi-comedy acted with great applause, at the Theatre in Little *Lincolns-Inn-Fields*, by his Highness the Duke of *Tork's* Servants; printed quarto *Lond.* 1664.

*Strange Discovery*, a Tragi-comedy, printed in quarto. I know not when this Play was acted, or where printed, mine having not the Title-page: but I know very well that both the Plot and the Language is borrowed from *Heliodorus* his *Æthiopick* History; which I take to be One of the most Ancient (if not the first) Romances extant.

*Susanna's Tears*, a Play which I never saw.

*Swetnam, the Woman-hater, arraign'd by Women*; a Comedy acted at the Red-Bull, by the Queen's Servants; and printed quarto *Lond.* 1620. Tho' this Play seems designed chiefly as a Scourge for *Joseph Swetnam's* Scandalous Pamphlet against the Female Sex, called *The Arraignment of lew'd, idle, froward, and unconstant Woman*, printed quarto *Lond.* 1617. Yet the Play is founded on Story much elder, which I have read in *Spanish* in Twelves, and is Intituled, *Historia de Aurelia, y Isabella Hija del Rey de Escotia, donde se disputa quien da mas ocasion de peccar, el Hombre a la muger, o la muger al Hombre.*

## T.

*Tempe restored*, a Masque presented by the Queen and Fourteen Ladies, to the King's Ma-

jelly at *Whitehall*; on *Shrove-Tuesday* 1631: and printed quarto *Lond.* 1631. This *Masque* is founded on the Story of *Circe*: see *Ovid's Metamorphosis*, Book 14. The Verses were writ by Mr. *Aurelian Townsend*: The Subject and Allegory of the *Masque*, with the Descriptions and *Apparatus* of the Scenes, were invented by Mr. *Inigo Jones*, Surveyor of His Majesties Works

*Thersites*, an Interlude, which I never saw.

*Tom Essence*, or *The Modish Wife*; a Comedy acted at the Duke's Theatre; printed 4<sup>o</sup>. *Lond.* 1677. This Play is founded on two French Plays, viz. *Molliere's Sganarelle*, ou *Le Cocu Imaginaire*; and *Tho. Corneille's D. Caesar D'Avalos*, in the part of *Love-all's Intrigue* with *Luce*: without the Reader will suppose that he follow'd a Spanish Novel, call'd *The Trapanier trapann'd*: and for the Business of *Tom Essence* and his Wife, copyed Sir *William D'Avenant's Play-House to be Let*, A& fifth, which is a Translation from the former. This Play is said to be writ by One Mr. *Rowlins*.

*Tiberius (Claudius Nero) his Tragical Life and Death*, a Tragedy in quarto. This Play used to be placed under the Title of *Nero's Life and Death*, which made People mistake it for the Life of *Nero Caesar*, who was the Sixth Emperour of *Rome*: this being the Third, I know not when this Play was printed, or where acted, mine wanting the Title-page: but for the Plot, read *Suetonius*, *Tacitus*, *Dion*, *Victor*, *Eutropius*, &c.

*Tom Tyler, and his Wife*; an Excellent Old Play

Play acted about a Hundred and thirty Years ago, and printed quarto *Lond.* 1661. This Play is printed in an Old *English* Letter, and is writ in a kind of *Burlesk* Verse, where the Author affects an odd sort of Chiming, in the middle of each Line. The Design of the Play, is to represent a Shrew, and teach the way to humble her. The Plot of this Play has some Resemblance with Mr. *Poisson's* *Le Sot vengé*.

*Traytor to himself, or Man's Heart his greatest Enemy*; a Moral Interlude, in Heroick Verse; Representing the Careless, Hardned, Returning, Despairing, and Renewed Heart: with Inter-masques at the Close of each several Act. Acted by the Boys of a Publick School at a Breaking-up; and published so as it may be useful, on the like Occasion: printed *Oxon.* 1678. I find nothing Remarkable in this Play, but that 'tis writ without Womens parts; which the Author says he never thought fit to put on Boys. I remember not any Play, but *Plautus* his *Captivi*, that is thus writ; and yet notwithstanding it is generally accounted an Admirable Play.

*True Trojans, or Fuimus Troes*; being a Story of the *Britains* Valour at the *Romans* first Invasion: publicly presented by the Gentlemen Students of *Magdalen* Colledge in *Oxford*; and printed quarto *Lond.* 1633. For the Plot or Story, the Author has follow'd *Livy*, lib. 3. *Cæsar's Commentaries*, lib. 4. & 5, and *Galfridus Monumetensis*, lib. 4. as you may see by the perusal of the *Drammatis Personæ*.

*Trial of Chivalry*; a Play, of which I can  
give

give no Account, having never seen it.

*Trial of Treasure*; a Play, to which I am as much a stranger.

*Tambridge Wells, or A Days Courtship*; a Comedy acted at the Duke's Theatre, and printed quarto Lond. 1678. This is said (in the Title-page) to be writ by a Person of Quality: tho' I have been told it was writ by Mr. Rawlins: But whoever was the Author, 'tis certainly inferiour to *Epsom Wells*, in point of Humour and Repartee.

*Tyrannical Government*, another Play, which I never saw.

## U.

*Unfortunate Usurper*, a Tragedy, printed 4<sup>to</sup> Lond. 1663. This Play is dedicated by the Author (who ever he was) to his Honoured and Highly Esteemed Friend, Mr. Edward Unfriville. For the Plot, 'tis founded on History; being the Story of *Andronicus Comnenus*: See *Glycas, Lemniscus, Choniates, Cantacuzenus, Nicetas, Baronius, &c.* This Play is short of that of *Willson's* on the same Subject: but in the Fifth Act Sc. 3. there is a paralel between those Times and Ours, in Reference to the Late Rebellion; which I take to be the best thing in the Play.

*Ungrateful Favourite*, a Tragedy written by a Person of Honour; and printed quarto Lond. 1664. The Scene of this Play lies in *Naples*; but in what King's Reign this happened, I am not able to guess; so that whether it be founded on Romance or History, I leave to the Enquiry of

of those who have read *Pandulphus Callenactius*, *Jov. Pontanus*, *Guicciardine*, or others Writers of the Affairs of *Naples*.

*W.*

*Warning for Fair Women*, a Tragedy, containing the most Tragical and Lamentable Murther of Mr. *George Sanders*, of *London*, Merchant, near *Shooters-Hill*; consented unto by his own Wife; acted by Capt. *George Brown*, Mrs. *Drury*, and *Trusty Roger*, Agents therein, with their several Ends. This Play was in Vogue in Queen *Elizabeth's* Time: and divers times acted by the Right Honourable, the L.<sup>d</sup> Chamberlain's Seryants. 'Tis not divided into Acts, and full of Dumb-shews, according to the Mode of those Times; the Prologue and Epilogue, being spoken by Tragedy. 'Tis printed in a Black Letter 4<sup>o</sup>. *Lond.* 1599.

*Wealth and Health*, a Play of which I can give no Account.

*Weakest goes to the Wall*, a Tragi-comedy played fundry times by the Right Honourable the Earl of *Oxenford*, Lord Great Chamberlain of *England's* Servants; and printed 4<sup>o</sup>. *Lond.* 1618.

*W. beguiled*, a pleasant Comedy; wherein the Chiefest Actors be these; a Poor Scholar, a Rich Fool, and a Knave at a Shift: printed quarto *Lond.* 16-----

*Wine, Beer, Ale, and Tobacco contending for Superiority*; a Dialogue, (tho' in other Catalogues stiled an Interlude) printed 4<sup>o</sup>. *Lond.* 1658.

*Wis.*



*Wisdom of Dr. Dodipol*, a Comedy acted by the Children of *Fauls*; and printed quarto *Lond.* 1600. The Earl *Cassimere's* Friendship, in marrying Deformed *Cornelia*, and Sharing his Estate with her Father *Flores*, when he was in Affliction, and Arrested by the Duke's Order, is copy'd from *Lucian's* Story of *Zenobemis* and *Menecrates*.

*Wits, or Sport upon Sport*; a Collection of Drolls and Farces, presented at Fairs by Strolling Players; and printed last Edition octavo *Lond.* 1675. These are most of them taken out of the Plays of *Shakespeare*, *Fletcher*, *Shirley*, *Marston*, &c. There is a former Edition, that has a Table prefixed, which shews from what Play each Droll is borrowed.

*Wit of a Woman*, a pleasant merry Comedy; printed quarto *Lond.* 1604. Tho' the Author styles it so, I think it no ways answers the Title.

*Wit led by the Nose, or A Poet's Revenge*; a Tragi-comedy acted at the Theatre-Royal, and printed quarto *Lond.* 1678. The greatest part of this Play (except a Scene or two) is stolen from *Chamberlain's Love's Victory*.

*Woman turn'd Bully*, a Comedy acted at the Duke's Theatre; and printed quarto *Lond.* 1675. This I take to be a very Diverting Comedy.

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FINIS.

An Alphabetical  
**INDEX of PLAYS,**  
*referring to the Authors, &c.*

3delazer.	18	Albion and Alban.	152
Abdicated Prince.	525	Albion's Triumph.	102
Abraham's Sacrifice.	16.	Albertus Wallenf.	212
Actus.	400	Albovine.	107
Adonis and Diana.	89	Albumazar.	522
Adriani.	25, 273	Alchimiſt.	282
Adriana.	281	Alcibiades.	302
Adventures of 5 hours.	101	Alexander and Campa.	128
Admetus.	495	Alexandrian Tragedy.	2
Admetus.	497	Alphonſus Emperor	59
Admetus K. of Alba.	98	of Germany.	59
Admetus.	38	Alphonſus King of Ar.	112
Admetus for Lond.	525	ragon.	112
Admetus.	58	Amazon Queen.	510
Admetus or Love.	152	Ambitious Stateſm.	92
Admetus or Money.	334	Amboyna.	152
Admetus mistaken.	276	Amends for Ladies.	198
Admetus by Luſt.	428	Amorous Bigotte.	445
Admetus well that ends.	428	— Fantalm.	312
Admetus.	455	— Gallant.	526
Admetus.	525	— Old Woman.	16.
		— Prince.	18

Amo-

*An Index of the Plays.*

<b>Amourous War.</b>	337	<b>B.</b>	
<b>Amynta.</b>	98, 224	<b>B All.</b>	4-6
<b>Andraa.</b>	25, 273	<b>B Band, Ruff, and</b>	
<b>Andromache.</b>	91	<b>Cuff.</b>	527
<b>Andromana.</b>	522	<b>Banditti.</b>	179
<b>Andronicus Coma.</b>	513	<b>Bartholmew Fair.</b>	287
<b>Anthony and Cleopa-</b>		<b>Bashful Lover.</b>	354
<b>tra.</b>	455, 487	<b>Bastard.</b>	527
<b>Antigone.</b>	363	<b>Battle of Alcazer.</b>	16
<b>Antipodes.</b>	35	<b>Begger's Bush.</b>	207
<b>Antiquary.</b>	346	<b>Bell in Campo.</b>	392
<b>Antonio &amp; Melida.</b>	348	<b>Bellamira her Dream.</b>	
<b>Antonius.</b>	402		312
<b>Any thing for a quiet</b>		<b>Bellamira, or The Mi-</b>	
<b>Life.</b>	371	<b>strefs.</b>	487
<b>Apocryphal Ladies.</b>	392	<b>Benefice.</b>	511
<b>Apollo Shroving.</b>	523	<b>Bird in a Cage.</b>	476
<b>Appius and Virg.</b>	509	<b>Birth of Merlin.</b>	466
<b>Arcadia.</b>	476	<b>Black Prince.</b>	29
<b>Arden of Feversh.</b>	526	<b>Blazing World.</b>	392
<b>Argalus and Parthe-</b>		<b>Blind Begger of Alex-</b>	
<b>thenia.</b>	232	<b>andria.</b>	60
<b>Ariadne.</b>	520	<b>Blind Begger of Bednal-</b>	
<b>Aristippus.</b>	414	<b>Green.</b>	118
<b>Arraignment of Paris.</b>		<b>Blind Lady.</b>	276
	526	<b>Bloody Banquet.</b>	519
<b>Arthur.</b>	504	<b>— Brothes.</b>	207
<b>Arviragus and Phil.</b>	46	<b>— Duke.</b>	527
<b>As you like it.</b>	455	<b>Blurt Mr. Constab.</b>	371
<b>Assignment.</b>	154	<b>Bondman.</b>	354
<b>Astrza.</b>	511	<b>Bonduca.</b>	207
<b>Atheist.</b>	505, 396	<b>Brazen Age.</b>	266
<b>Atheist's Tragedy.</b>	505	<b>Brenoralt.</b>	498
<b>Aurengzebe.</b>	156	<b>Bridals.</b>	392
		<b>Bride.</b>	

# An Index of the Plays.

en Heart.	380	Chast Maid in Cheap	370
ers.	483	side-draw	370
as of Alba.	500	Cheats.	370
Fair.	445	— of Soap.	397
D'Amboise.	60	Christ's Passion.	437
n's Conspiracy and		Christian Burial.	440
agedy.	61	Christmas Masque.	288
C.		Cicilia and Glorinda.	
Æsar Borgia.	321	— — — — —	312
Cæsar & Pomp.	62	City Heir.	440
r's Revenge.	527	Circe.	116
s Marius.	397	Citizen turn'd Gentle	
to.	92	man, silent.	422
byfes K. of Persia.		City Heir.	440
	440	— Madam.	354
ain.	207	— Match.	357
inal.	483	— Night-cap.	316
less Lovers.	418	— Politicks.	93
Shepherdess.	234	— Wit.	33
nival.	407	Clarinda.	372
is alter'd.	298	Cleopatra.	163
line's Conspiracy.		Cloridia.	288
	288	Clouds.	400
bot Admiral of		Cobler's Prophecy.	513
rance.	477	Coelum Britannicū.	43
llenge at Tilt.	288	Colas Fury.	41
— for Beauty.	262	Combat of Caps.	528
nces.	207	— of Love and	
nges.	477	Friendship.	365
ngling.	371	Comedy of Errors.	453
rles the First.	528	Committee.	276
— the Eighth of		Committee-man	cur-
rance.	92	ried.	471

Com-



# An Index of the P.

nuchee.	529	Dutch Lover.	10
um Dona.	11	Dutchess of Malfy.	609
ving Favourite.		Dutchess of Suff.	262
	47	E.	
uction of Jerusa-		E Alward-hoe.	66
m.	95, 529	E Edgar.	414
uction of Troy.	7	Edward the First.	401
il's an Ass.	289	— Second.	343
il's Charter.	9	— Third.	530
il's Law-case.	509	— Fourth.	262
il of a Wife.	280	Elder Brother.	208
Scorner.	529	Electra.	522
Q. of Carthage.		Elizabeth's Troubles.	
	383		265
ppointment.	489	Elvira.	530
bedient Child.	280	Emperor of the East.	
racted State.	502		355
refics.	107	— Moon.	449
ine Comedian.	504	Empress of Morocco.	
ine Masque.	530		530
tor Dodipole.	556	Enchanted Lovers.	332
tor Faustus.	342	Endymion.	228
Carlos.	398	English Fryar.	95
Sebastian.	161	— Lawyer.	420
ble Marriage.	208	— Monsieur.	276
btful Heir.	484	— Moor.	36
e & no Duke.	501	— Princess.	530
e of Guise.	163	— Rogue.	504
e of Lerma.	276	— Traveller.	262
e of Millain.	355	Enough's as good as a	
e's Mistress.	478	Feast.	530
nb Knight.	334	Entertainment at King	
nb Lady.	318	James's Coronat.	289
ch Courtezan.	348	— at Rutland H.	107

Nm

En-

# An Index of the Plays.

Entertainment of King	—	West.	263
James and Q. Anne at	Fair Quarrel.		371
Theobalds. 289	Faithful Shepherd		
— of the K. and Q.	ess.		208
at High-gate. <i>Ibid.</i>	False Favourite.	dis-	
— of the K. of Engl.	grac'd.		531
and Denmark at The-	— Coun.		20
obalds 290	— One.		209
— of the Q. and Pr.	Family of Love.		372
at Althorp <i>Ibid.</i>	Fancies.		320
Epsom Wells. 448	Fancies Festivals.		306
Erminia. 204	Fatal Contract.		247
Evening's Love. 183	— Dowry.		355
Every man in his Hu-	— Jealousie.		531
mour. 290	— Love.		441
— out of his Hu-	Fawn.		350
mour. <i>Ib.</i>	Feign'd Astrologer.		534
— Woman in her	— Courtezans.		20
Humour. 531	Female Academy.		392
Eunuchus. 25, 273	— Prelate.		441
Example. 478	Fidele and Fortunatus.		
Excommunicated Prin.			530
			15
Extravagant Shepherd.	Fine Companion.		346
	Fleire.		471
	Floating Island.		494
<i>F.</i>	Flora's Vagaries.		532
F Actionous Citiz. 531	Fond Husband.		180
F Fair Emm. <i>Ib.</i>	Fool turn'd Critick. <i>Ib.</i>		
— Favourite. 108	— would be a Favou-		
— Irene. 499	rite.		47
— Maid of Brist. 531	Fools Preferment.		<i>Ib.</i>
— of the Exchange.	Forc'd Marriage.		20
	Fortunate Isles.		291
	Fortunatus.		122
— Inn. 208	For-		

# *An Index of the Plays.*

e by Land and	Golden Age restored.
265	291
le-Hunters. 49	Grateful Servant. 479
ond. Prentices. 265	Great Duke of Flo-
's. 254	rence. 355
Plays in one. 209	Green's <i>Tu quoque</i> . 72
297	Grim the Colier of
will. 532	Croyden. 522
n Conjuror. 520	Gripus and Hegio. 11
lship in Fashion. 398	Guardian. 80,356
Bacon. 242	Guy of Warwick. 519
is and Lucretia. 532	<i>H.</i>
<i>G.</i>	<b>H</b> Amlet Prince of
lathea. 329	Denmark. 457
ame at Chefs. 372	Hannibal and Scipio.
ster. 478	380
Gurton's Needle. 521	Heautontimorumenos.
ous Enemies. 73	25,273
e-Craft. 548	Hector of Germany. 488
eman Dancing- 514	Hectors. 533
ter. 479	Hecyra. 25,273
of Venice. 466	Heir. 363
of Verona 63	— of Morocco. 441
Usher. 532	Hell's High Court of
t. 228	Justice. 533
of Government. 322	Henry the Third of
iana. 498	France. 473
ins. 259	Henry the Fourth. 456
en Age. 259	— Fifth. <i>Ib.</i>
	— Sixth. 457
	— Eighth. <i>Ib.</i>
	Heraclius. 48
	Hercules Furens. 250
	— Oetus. 496
	Hero



## *An Index of the Plays.*

Hero and Leander.	492	<i>I.</i>
Herod and Antipater.		<b>J</b> ack Drum's Enter-
— and Mariamne.	406	tainment. 534
Hey for Honesty.	416	— Jugler. <i>Ib.</i>
Hic & Ubique.	246	— Straw's Life and
Histrionastix.	532	Death. <i>Ib.</i>
Hoffman.	533	Jacob and Esau. 534
Hog hath lost his Pearl.		James the Fourth. <i>Ib.</i>
	503	Ibrahim. 441
Hollander.	232	Jcalous Lovers. 414
Holland's Leaguer.	349	Jeronymo. 535
Honest Lawyer.	522	Jew of Malta. 343
— Man's Fortune.	209	Jew's Tragedy. 248
— Whore.	122	If this ben't a good
Honoriam and Mammon.		Play, the Devil's in't.
	484	122
Honour of Wales.	294	Ignoramus. 518
Horace.	74, 404	Impatient Poverty. 533
Horatius.	333	Imperial Tragedy. 315
How to chuse a Good		Imperiale. 226
Wife from a Bad.	533	Imposture. 484
Humorous Courtier.		Indian Emperor. 165
	480	— Queen. 276
— Days Mirth.	63	Ingratitude of a Com-
— Lieutenant.	209	mon-wealth. 501
— Lovers.	387	Injured Lovers. 378
Humorists.	446	— Princess. 182
Humour out of Breath.		Inner-Temple Masque.
	119	372
Hyde Park.	479	Insatiate Countess. 348
Hymenæi.	291	Interlude of Youth. 44
Hymen's Triumph.	102	Jocasta. 208
Hyppolitus.	409, 495	John the Evangel. 535
		— K. of England. 458
		John

## *An Index of the Plays.*

and Matilda. 117	— Golden-shield. 594
h. 238	— of Malta. 210
n's Afflictions. 536	<i>L.</i>
l Crew. 36	<b>L</b> ady Alimony. 573
Masque. 291	<b>L</b> — Contemplation. 392
Age. 260	— Errant. 53
l Princess. 210	— of Pleasure. 480
f Gulls. 119	Ladies Priviledge. 233
na Princess of Po- 96	— Tryal. 220
s Cæsar. 4,458	Lancash. Witches. 266
eneral. 339	Landgartha. 42
alian. 108	Late Revolution. 537
<i>K.</i>	Law against Lovers. 108
nd Keeper. 164	----Tricks. 119
King and no King. 210	Laws of Candy. 210
dgar and Alfreda. 420	— Nature. 538
ear and his three	Iear's Tragedy. 458
ughters. 501	Levellers levelled. 538
nd Queen's Enter-	Liberality and Prodi-
ment at Rich-	gality. <i>Ibid.</i>
id. 536	Libertine. 458
's Entertainment	Like will to like, quoth
Welbeck. 261	the Devil to the Col-
k to know an Ho-	lier. 227
Man. 536	Lingua. 538
a Knave. <i>Ib.</i>	Little French Lawyer. 210
e in Grain. 537	Locrine. 458
very in all Trades. <i>Ibid.</i>	London Chanticleers. 538
ht of the Burning	— Cuckolds. 420
le. 210	— Prodigal. 459

## *An Index of the Plays.*

Look about you.	538	—— Riddle.	81
Looking-glass for London.	331	—— Sacrifice.	221
Lost Lady.	539	—— Triumph	71, 291
Love a-la-mode.	<i>Id.</i>	—— Victory.	57
Love and Honour.	109	—— Welcome.	291
—— Revenge.	442	Loving Enemies.	335
—— War.	368	Loyal Brother.	489
—— Crowns the End.	503	—— General.	501
—— freed from Ignorance.	291	—— Lovers.	339
—— in a Tub.	187	—— Subject.	211
—— in a Wood.	515	Lucius Junius Brutus.	323
—— in its Extasie.	539	Lucky Chance.	20
—— in the Dark.	188	Luminalia.	539
—— restored.	291	Lusts Dominion.	344
—— sick Court.	36	Lusty Juventus.	508
—— King.	31	Lyer.	142
—— Tricks.	480	<i>M.</i>	
Love's Cruelty.	480		
—— Cure.	211	<b>M</b> ackbeth.	460
—— Dominion.	201	<b>M</b> ad Couple well	
—— Kingdom.	<i>Id.</i>	matcht.	36
—— Labour lost.	459	—— Lover.	211
—— Labyrinth.	222	Madam Fickle.	102
—— Loadstone.	544	Magnetick Lady.	292
Lover's Melancholy.	220	Maid of Honour.	356
—— Progress.	221	—— in the Mill.	211
—— Metamorphosis.	329	Maiden Queen.	169
—— Mistress.	267	—— head well lost.	276
—— Pilgrimage.	211	Maid's Metamorphosis.	329
		—— of Moorclack.	6
		—— Revenge.	481
		Maid's	

# An Index of the Plays

's Tragedy.	212	Masque of Gray-Inn.	212
-content.	349	— of Owls.	293
	518	— of Queens.	74
amouchi.	422	— of the Middle	
hood and Wisdom.		Temple and Lincoln's	
	539	Inn.	63
of Modè.	187	Masquarade du Ciel.	
—Newmarket	274		531
's the Master.	109	Massacre at Paris.	323
riage a la mode	166	— of Paris.	344
— Broker.	524	Massianello.	140
— Night.	197	Master Anthony.	28
— of Oceanus and		Match at Midnight.	
tannia.	203		428
— of the Arts.	271	— me in bond.	123
— of Wit and Sci-		Matrimonial Trouble.	
e.	540		392
iam.	43	May Day.	64
elia.	26	Mayor of Quinborough.	
cus Tullius Cicero.			372
	540	Measure for Measure.	
ius and Scilla.	331		459
tyr.	334	Medea.	472, 496
tyred Souldier.	474	Menechmus.	524
y Magdalen's Re-		Merchant of Venice.	
istance.	506		459
Q. of Scotland.	8	Mercurius Britannicus.	
que at Bretbie.	68		545
— at the L <sup>d</sup> Had-		Mercury vindicated.	
gton's House.	293		294
— at Ludlow Ca-		Merry Devil of Ed-	
	376	monton.	545
— of Augurs.	293	— Milk-maids.	547
— of Flowers.	540		

*An Index of the Plays.*

Merry Wives of Wind- sor.	459	Mulberry Garden.	487
Metallina.	126	Mulcaſſes the Turk.	352
Metamorphoſed Gyp- ſies.	293	Muſe of New-market.	542
Michaelmaſſ Term.	373	Muſes Looking-glaſs.	415
Microcoſmus.	381	Muſtapha.	28, 39
Midas.	329	N.	
Midſummer Night's Dream.	460	Natures 3 Daugh- ters.	362
Mirza.	11	Neptune's Triumph.	294
Mizer.	448	Nero's Life and Death.	324
Miſeries of Civil War.	96	New Cuſtom.	543
—— Inforced Mar- riage.	512.	— Exchange.	36
Miſtaken Husband.	166	— Inn	299
Mithridates.	324	— Trick to cheat the Devil.	518
Mock Duelliſt.	517	— Market Fair.	543
—— Tempeſt.	177	— Way to pay Old Debts.	357
Monſieur D'Olive.	6	— Wonder.	429
—— Thomas.	213	News from Plymouth.	110
Money is an Aſs.	307	—— the World in the Moon.	294
More Diſſemblers be- ſides Women.	373	Nice Valour.	213
Morning Ramble.	541	—— Wanton.	543
Mortimer's Fall.	294	Nicomede.	29
Mother Bomby.	329	Night-walker.	213
—— Shipton's Life and Death.	504	Noah's Flood.	185
Mucedorus.	541	Noble Gentleman.	231
Much ado about no- thing.	460	Noble	

# An Index of the Plays.

le Ingratitude.	333	P. ... ..	370
— Spanish Souldier	430	<b>P</b> allantus and Eudora.	370
— Stranger.	470	Pandora.	373
ody, and Some bo-	543	Pan's Anniversary.	294
Wit } like a Wo-		Parliament of Bees.	119
help } man's.	373	Parson's Wedding.	313
thern Lafs.	36	Passionate Lover.	48
thward-hoe.	123	Pastor Fido.	191, 442
ella.	37	Patient Grissel.	352
O.		Patrick for Ireland.	489
Beron the Fairy		Pedlers Prophecy.	545
Prince.	294	Peleus and Thetis.	278
inate Lady.	69	Pericles Prince of Tyre	403
via.	395	Perkin Warbeck.	197
ipus.	167, 384	Philaster.	193
Castle's History.	461	Phillis of Scyros.	522
ouple.	364	Philotas.	181
Law.	357	Philotus Scotch.	545
Troop.	318	Phoenix.	373
Wives Tale.	544	— in her flames.	333
ortunity.	481	Phormio.	25, 273
inary.	53	Picture.	97
tes.	234	Pilgrim.	113
ula.	523	Pinder of Wakefield.	545
ndo Furioso.	544	Piso's Conspiracy.	16.
afdes.	315	Pity she's a Whore.	222
han.	398	Platonick Lovers.	109
ond the Gr. Turk.	47	Play-house to be Lett.	Ibid.
ello.	461	Play between John the	Huf.
d.	69		

## *An Index of the Plays.*

Husband, and Tib his	Prophetess.	214	
Wife.	Psyche.	449	
—betwixt the Pardon-	—debauched.	178	
ner and the Fryar, the	Publick Wooing.	393	
Curate and Neighbour	Puritan Widow.	462	
Prat.	<i>Ibid.</i>		
—of Gentleness and	<b>Q</b> ueen.	546	
Nobility.	—and Concu-		
—of Love.	bine.	37	
—of the Weather.	—of Arragon.	244	
<i>Ib.</i>	—of Corinth.	214	
Plain Dealer.	515	Queen's Arcadia.	103
Pleasure at Kenelworth	—Exchange.	37	
Castle.	231	—Masque of Beau-	
—reconciled to Vir-	ty.	295	
tue.	294	—of Blackness.	<i>Ib.</i>
Plutus.	292	<i>Querer per solo querer.</i>	
Poetaster.	<i>Ib.</i>	193	
Politician.	481		
—cheated.	241	<i>R.</i>	
Pompey.	405, 507	<b>R</b> Aging Turk.	235
Poor Man's Comf.	118	Ram Alley.	14
—Scholar.	385	Rambling Justice.	230
Pragmatical Jesuite.	50	Rampant Alderman.	
Presbyterian Lash.	545	546	
Presence.	393	Rape of Lucrece.	267
Prince of Prigg's Re-		Rebellion.	424
vels.	522	Reformation.	546
Princesses.	313	Rehearsal.	<i>Ib.</i>
—of Cleves.	324	Religious.	393
Prisoners.	313	—Rebel.	547
Projectors.	513	Renegado.	358
Promises of God mani-		Return from Parnassus.	
fested.	545	547	
Promus & Cassandra.	<i>Ib.</i>	Revenge.	<i>Ibid.</i>
		Re-	

## *An Index of the Plays.*

Revengers Tragedy.	506	—— Slave.	43
Reward of Virtue.	223	—— Voyage.	548
Rhodon and Iris.	316	Rule a Wife, and have	
Richard the Second.	462	a Wife.	214
Rival Friends.	245	Rump.	503
—— Kings.	8	S.	
—— Ladies.	167	Sacrifice.	184
—— Queens.	325	Sad One.	498
Rivals.	547	—— Shepheard.	295
Roaring Girl.	373	Saint Cicely.	520
Robert Earl of Huntingdon's Downfall and Death.	267	Salmacida Spolia.	548
—— Hood's Pastoral May-games.	547	Samson Agonistes.	375
—— and his Crew of Souldiers.	<i>Ibid.</i>	Sapho and Phaon.	329
Roman Actor.	358	Scaramouch, &c.	429
—— Empress.	308	School of Complements.	480
—— Generals.	129	Scornful Lady.	214
Romeo and Juliet.	462	Scots Figaries	503
Romulus and Hersilia.	547	Sea Voyage.	214
Roundheads.	21	Seven Champions of Christendom.	315
Rover.	20	See me, and see me not.	24
Royalist.	183	Sejanus.	295
Royal King and Loyal Subject.	268	Selimus.	315
—— Masque at Hampton-Court.	547	Sertorius.	6
—— Master.	481	Several Wits.	393
—— Shepherdess.	450	Sforza Duke of Milan.	237
		Shepherds Holyday.	433
		—— Paradise.	377
		Shoomaker's a Gentleman.	429
			Sice-



# *An Index of the Plays.*

Sicelides.	348	-----Gyplies.	373
Sicily and Naples.	319	-----Rogue.	178
Siege.	34, 110	Sparagus Garden.	37
-----of Babylon.	406	Speeches at Pr. Henry's	
-----of Constantino-		Barriers	296
ple.	549	Spightful Sister.	6
-----of Memphis.	183	Sport upon Sport.	90
-----of Rhodes.	110	Springs Glory.	381
-----of Urbin.	315	Squire of Alsatia.	450
Silent Woman.	296	-----Old Sap.	183
Silver Age.	259	Staple of News.	296
Sir Barnaby Whig.	184	State of Innocence.	172
-----Courtly Nice.	96	Step-mother.	551
-----Giles Goose-cap.	549	Strange Discovery.	<i>Ib.</i>
-----Hercules Buffon.		Successful Strangers.	
	318		378
-----Martin Mar-all.	170	Sullen Lovers.	450
-----Patient Fancy.	21	Summers's last Will and	
-----Solomon.	549	Testament.	383
Sister.	484	Sun's Darling.	228
Six Days Adventure.		Supposes.	231
	274	Surprisa!	277
Slighted Maid.	492	Susanna's Tears.	551
Sociable Companions.		Swaggering Damois.	56
	393	Sweetnam the Woman-	
Soliman and Perseda.		hater arraigned.	551
	550	<i>T.</i>	•
Sophister.	<i>Ibid.</i>	<b>T</b> Ale of a Tub.	297
Sophonisba.	325, 351	Tamberlain the	
Sophy.	128	Great.	344
Souldiers Fortune.	399	Taming of the Shrew.	
Spanish Bawd.	550		463
-----Curate.	214	Tancred and Gismond.	
-----Fryar.	170		512.
			Tar-

# An Index of the Plays.

Tartuff.	367	Travels of 3 English	
Tarugo's Wiles.	434	Brothers.	119
Tempe restor'd.	551	Traytor.	481
Tempest.	172, 463	-----to himself.	553
Temple.	64	Treacherous Brother.	
-----of Love.	110		407
The longer thou liv'st,		Trick for Trick.	184
the more fool thou		-----to catch the Old	
art.	508	One.	373
Thebais.	394	Triumph of Beauty.	
Theodosius.	326		485
Thersytes.	552	-----Love and	
Thomaso.	313	Antiquity.	373
Thornby Abby.	524	-----Peace.	481
Thracian Wonder.	510	-----the Prince	
Three Lords and La-		D'Amour.	111
dies of London.	521	Triumphant Widow	
Thyerry and Theodo-			287
ret.	215	Troades.	472, 521
Time vindicated to		Troas.	251
himself, and to his		Troilus and Cressida.	
Honours.	297		173
Timon of Athens.	451	True Trojans.	553
Titus Andronicus.	464	-----Widdow.	491
Titus and Berenice.		Tryal of Chivalry.	508
	399	-----Treasure.	554
Tom Effence.	552	Tryphon.	28
-----Tyler and his		Tunbridge Wells.	554
Wife.	508	Twelfth Night.	466
Tottenham Court.	381	Twins.	427
Town Fop.	22	Two Angry Women of	
-----Shifts.	425	Abington.	407
Trapolin supposed a		-----Noble Kinsmen.	
Prince.	70		215
			Two

# *An Index of the Plays.*

Two Tragedies in One.	Unhappy Fair One.
516	Favorite. 9
--- Wise Men and all	Unnatural Combat. 359
the rest Fools. 64	--- Tragedy. 393
Tide tarrieth for no	Untrussing the Humo-
Man. 508	rous Poet. 123
Tyranical Government	Vow-breaker. 437
554	Usurper. 274
Tyranick Love. 173	<i>W.</i>
<i>V.</i>	<b>W</b> Alks of Illing-
<b>V</b> Alentinian. 215	ton and Hogl-
<b>V</b> Valiant Scot. 523	den. 307
--- Welchman. 516	Wandering Lover. 368
Varieties. 387	Warning for fair Wo-
Venice preserv'd. 400	men. 555
Very Woman. 359	Weakest goes to the
Vestal Virgin. 277	walk. <i>Ib.</i>
Villain. 407	Wealth and Health. <i>Ib.</i>
Virgin Martyr. 359	Wedding. 483
--- Widow. 410	Westward-hoe. 124
Virtuoso. 451	What you will. 351
Virtuous Octavia. 30	When you see me, you
--- Wife. 185	know me. 430
Virtue betray'd. 8	White Devil. 509
Vision of Delight. 297	Whore of Babylon. 124
--- the Twelve	Wiat's History. 125
Goddesses. 103	Widow. 298
Unfortunate Lovers.	--- Ranter. 22
112	--- 's Tears. 65
--- Mother. 382	Wife for a Month.
--- Shepheard.	216
506	Wild Gallant. 174
--- Usurper. 554	--- Goose-chase. 216
Ungrateful Favorite <i>Ib.</i>	Wily beguil'd. 555
	Wine,

## An Index of the Plays.

ie, Beer, Ale, and	nefs.	268
bacco.	-----turn'd Bully.	556
iters Tale.	Woman's a Weather-	
è Women of Hogf-	cock.	198
1.	-----Conquest.	374
at several Weap-	-----Prize.	217
s.	Women beware Wo-	
of a Woman.	men.	234
in a Constable.	-----pleas'd.	217
-without Money	Wonder a Woman	
	ver vex'd.	429
s.	World lost at Tennis	
-Cabal.	-----	374
-led by the Nose	Wrangling Lovers	429
	-----	217
ty Combat.	<b>Y</b> orkshire Tragedy	
-Fair One.	-----	429
man Captain.	Young Admiral.	483
-----Hater.	-----King.	22
-----in the Moon	Your five Gallants.	375
	Youths Glory & Deaths	
---kill'd with Kind-	Banquet.	393

*The*

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## *The Plays in the Appendix.*

<b>A</b> lphonso King of Naples.	Mad World my Masters.
Amphytryon.	Mistakes.
Banish'd Duke.	Robin Conscience.
Belphegor.	Royal Flight.
Bragadocio.	Scowlers.
Distressed Innocence.	Sir Anthony Love.
Edward the Third.	Unfortunate Lovers.
Ferrex and Porrex.	Witch of Edmonton.
Folly of Priestcraft.	Woman will have her will.
Gorboduc.	Wonder of a Kingdom.

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*The*

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## The APPENDIX.

**T**He Occasion of adding this following *Appendix*, is to compleat the Account of all the Plays that have been printed as far as this present Time: since several new Ones have been publisht after the Fore-going Sheets were sent to the Press, and some others thro' oversight omitted in the Body of the *Book*; I have chose rather to place them here, than leave the whole imperfect. I shall follow the same Method, as before; beginning first with the *Known Authors*, in an Alphabetical Order; and afterwards mention those, whose Authors are conceal'd. I begin with

### Sir William DAVENANT.

I have already given an Account of this Author, p. 106, &c. to which I refer my *Reader*; only beg his Pardon for the Omission of a Play to be found in the Body of his Works, nam'd

*Unfortunate Lovers*, a Tragedy, printed in Folio.

### Thomas DECKER.

An Author already mention'd, p. 122. to have a hand in Twelve Plays; tho' thro' mistake, I have given an Account but of Ten of them. 'Tis true, I referr'd the *Reader* p. 125.

### The Appendix.

to the Account of *Will. Rowley*, for *The Witch of Edmonton*; but quite forgot a Play, which was writ wholly by our Author, sh<sup>d</sup>

*Wonder of a Kingdom*; a Tragi-comedy; printed 4<sup>o</sup>. Lond. 1636. This I take to be a very diverting old Play.

### JOHN DRYDEN, Esq;

The Reader will find an Account of this Author's Writings, p. 130, &c. but he having lately publish'd a new Play, I am here to give the Reader some Account of it.

*Amphytryon*, or *The Two Socias*; a Comedy acted at the Theatre-Royal, to which is added the Musick of the Songs, compos'd by Mr. Henry Purcell; printed 4<sup>o</sup>. Lond. 1691. and dedicated to the Honourable Sir Levison Gower, Baronet. This Play is founded on *Plautus's Amphytryon*, and *Moliere's Amphytryon*, as the Author himself acknowledges in his Epistle Dedicatory. The Reader that will take the pains to compare them, will find that Mr. Dryden has more closely followed the French, than the Latin Poet: but however it must with Justice be allowed, that what he has borrowed, he has improv'd throughout; and *Moliere* is as much exceeded by Mr. Dryden, as *Rotrou* is outdone by *Moliere*. The truth is, our Author so polishes and improves other Mens Thoughts, that tho' they are mean in themselves, yet by a New Turn which he gives them, they appear Beautiful and Sparkling: Herein resembling Skillful Lapidaries, that by their

## *The Appendix.*

their Art, make a *Bristol* Stone appear with almost the same Lustre, as a Natural Diamond.

### Joseph HARRIS

A New Author, who being infected with the Contagion of *Poetry*, spread amongst his Fellow Actors, is setting up for an Author; but with what Success, I leave to those who frequent the Theatre to decide. He has lately published a Play, call'd

*Mistakes, or The False Report*; a Tragi-comedy, acted by their Majesties Servants; printed quarto *Lond.* 1690. and dedicated to *Godfrey Kneller Esq*; This Young Author is beholding to the Poets to rig him out; Mr. *Dryden* having bestowed a Prologue on his Play, and Mr. *Tate* an Epilogue; and the ever Obliging and Compassionate Mr. *Montford*, (as the Author with Gratitude acknowledges) 'Not only corrected the Tedioufness of the 'Fifth Act, by cutting out a whole Scene; but 'to make the Plot more clear, has put in one of 'his own, which heightens his own Character; 'and was very pleasing to the Audience.

This Play seems to me to be of the same Stamp with several others lately written by his Fellow-Comedians; tho' in my Opinion, they had better confine themselves within their own Sphere of Action.



## *The Appendix.*

### Thomas MIDDLETON.

An Author of several Plays already mentioned p. 370. but particularly One, which by chance was omitted, *viz.*

*Mad World my Masters*, a Comedy often acted at the Private-House in *Salisbury Court*, by her Majesty's Servants, and printed quarto *London*. 1640. This Play was writ twenty Years before 'twas publish'd, as the *Printer and Stationer* inform the *Reader*; and appeared with Applause on the Stage. The Language and Plot of this Comedy are very diverting; and the former is so little obsolete, that *Mrs. Behn* has transplanted part of it into her *City Heiress*.

### George POWELL.

An Author and Poet already mention'd, p. 107. who has publisht a new Play, call'd

*Alphonso King of Naples*, a Tragedy, acted at the Theatre-Royal, printed quarto *London*. 1690. and dedicated to Her Grace the *Duchess of Ormond*. The Prologue was written by *Mr. John Haynes*, and the Epilogue by *Mr. Dursy*.

### William ROWLEY.

An Author of whom I have already given an Account, p. 428. but forgot to speak of a Play, in which he was chiefly concern'd, *viz.*

*Witch of Edmonton*, a Known True Story, compos'd into a Tragi-comedy, by divers well esteem'd Poets, *William Rowley, Thomas Decker,*  
and

## *The Appendix.*

and *John Ford*; acted by the Prince's Servants often at the Cock-pit in *Drury-lane*, and once at Court with singular Applause; printed quarto *Land*. 1658.

## THO. SACKVILE, & THO. NORTON.

Two Authors that liv'd in the Reign of Queen *Elizabeth*; the former of which was L<sup>d</sup> *Buckhurst*, and in the first Year of K. *James* the First, viz. *March* 13. 1603. created Earl of *Derfet*: He was L<sup>d</sup> Treasurer, and Chancellor of the University of *Oxford*. He joyn'd with Mr. *Norton* in writing a Tragedy, which in those Days was in much repute. It was thrice printed: the first Edition was published under the Title of

*Ferrex and Porrex*, printed 8<sup>o</sup> *Land*. 1565. by *W. G.* This Edition was printed from a surreptitious Copy, when the L<sup>d</sup> *Buckhurst* was beyond Sea, and Mr. *Norton* far distant from *London*. The second Edition was printed with Consent of the Authors; the Title-page being as follows:

'The Tragedy of *Ferrex* and *Porrex*, set forth without Addition or Alteration, but altogether as the same was shewed on the Stage before the Queen's Majesty, about nine Years past, viz. the Eighteenth Day of *January* 1565. by the Gentlemen of the *Inner-Temple*; printed 8<sup>o</sup> *Land*.----15----- The last Edition is stil'd

'The Tragedy of *Gorboduc*, whereof three Acts were written by *Thomas Norton*; and

Wit, Sir *Philip Sidney*, in his Ex-  
fence of *Poesie*: (4) Our Tragedie  
medies, are not without cause  
against; observing Rules neither of  
vility, nor Skillful *Poetry*; except  
duc, (again I say of those I have le  
notwithstanding, as it is full  
Speeches, and well-sounding Phra  
ing to the height of *Seneca's* Stile  
of notable Morality, which it do  
lightly teach, and so obtain the  
of *Poesie*: Yet in truth, it is defect  
Circumstances; which grieves me  
might not remain an exact Model  
gedies. For the Plot, consult *Nich.  
R. of Gloucester*, *H. of Hunting  
Monmouth*, *Du Chesne*, &c.

I know not whether My Lord  
writ and thinke besides in this

## The Appendix

*Stices of Popists, and especially the Partners  
be late Rebellion: printed B. Lond. 15---*

### Elkanah SETTLE

Mr Author who has forsaken the Banners of  
J and Pallas, to return to the Theatre, that  
of the *Muses*: One, (so be his own Ex-  
tension) 'Who after all his repented Follies,  
resolv'd to quit all Pretensions to State-  
st, and honestly skulk into a Corner of the  
age, and there dye contented. This Reso-  
lution our Author has begun to put in Pra-  
ce, by publishing a Play, whose Title is,  
*Distressed Innocence, or The Princess of Per-*  
a Tragedy acted at the Theatre-Royal, by  
his Majesties Servants, printed Lond. 1690.  
dedicated to the Right Honourable, *John*  
*d Cutts*, Baron of *Gowran*. This Tragedy  
kindly receiv'd by the Audience, as the  
t gratefully acknowledges, and owns like-  
e his Obligations to Mr. *Betterton*, for his  
ral extraordinary Hints, to the heightning  
his best Characters; and to Mr. *Montford*,  
the last Scene of his Play, which he was  
nd to write for him: To which may be  
ed the Epilogue. The Author likewise  
is, That whatever Fiction he has elsewhere  
woven, the Distresses of *Hormidas* and  
*mirra*, are true History. I have not lei-  
: at present to make Enquiry after this  
age; but possibly the *Reader* may find some-  
it of it in *Socrates*, *Zokomen*, or *Nicephorus*,  
which (if I mistake not) mention the Af-  
s of *Isdegerdes* King of *Persia*.

Tho.

## *The Appendix*

### THOMAS SHADWELL:

Our present *Laureat* having publisht a New Play, I am bound to take Notice of it: viz.

*Scourers*, a Comedy acted by Their Majesties Servants; printed 4<sup>o</sup>. Lond. 1690. How this Play succeeded on the Stage, I know not; but I think 'tis far from the worst of his Comedies: and I believe is wholly free from *Plagiary*.

### THOMAS SOUTHERN.

An Author that has contributed three Plays to the *Stage*, which have gain'd him no small Reputation: Two of them I have already mention'd, p. 489. This last Play is stil'd

*Sir Anthony Love*, or *The Rambling Lady*; a Comedy, acted at the Theatre-Royal, by their Majesties Servants, printed quarto Lond. 1690. and dedicated to his Friend, *Thomas Skipwith Esq*. This Play was acted with extraordinary Applause; the Part of *Sir Anthony Love* being most Masterly play'd by Mrs. *Montfort*; and certainly, who ever reads it, will find it fraught with true Wit and Humour; and in the Characters of M. *L'Abbe*, and *Palmer the Pilgrim*, our Author has given us some Sketches of the Hypocrisie of those pretended Saints,

### MR. WILSON.

I am apt to believe this Writer is the same with the Author of the *Cheats*; I mean *John Wilson*,

## *The Appendix.*

*Wilson*, already mention'd, p. 512. Whoever he is, he has publisht a New Play, call'd *Belphegor, or The Marriage of the Devil*; a Tragi-comedy, lately acted at the Queen's Theatre in Dorset Garden; printed quarto *Lond.* 1690. This Play notwithstanding it was decry'd on the Stage, I think far surpasses many others, that have lately appear'd there. For the Foundation of the Play, the Author has directed the Reader to *Matchiavel* and *Straparola*, both which have played with the same Story: And I may add, That those who delight in French Poetry, may read it ingeniously translated in *Les Contes de M. de la Fontaine*, octavo, 1. partie, page 180. derniere Edit. and the English Reader may find it pleasantly related, not only in the Folia Translation of *Matchiavel*, but likewise at the end of *Quevedo's Novels Engl.* octavo.

---

## *Unknown Authors.*

I Am in the last place to give an Account of those Plays whose Authors are unknown; do in the former Method, beginning with a Play call'd

*Banish'd Duke, or The Tragedy of Infortunatus*; acted at the Theatre-Royal, printed 4°. *Lond.* 1690. The Reader will easily find that under the Character of *Infortunatus*, the Poet design'd to portray the late Unfortunate Duke of *Monmouth*: under that of *Romanus* and *Papissa*, the late King and Queen.

### The Appendix.

*Braggadocio, or The Bawd turn'd Puritan*; a New Comedy, by a Person of Quality, printed 4<sup>o</sup>. Lond. 1690. This Comedy I take to be instructive; and undoubtedly in the Character of *Flush*, he has hit some Features, which belong to some private Enemies of Universities.

*Edward the Third, with the Fall of Mortimer, Earl of March*; an Historical Play, acted at the Theatre-Royal, by their Majesties Servants; printed quarto Lond. 1690. and dedicated to the Right Honourable *Henry, Lord Viscount Sidney, of Sheppey*; by Mr. Mountfort to whom the Play was made a Present. This Play I take to exceed most of the Plays that have been lately publisht; and I think in the Characters of *Tarleton, Chancellor of England*, and *Serjeant Etherside*, he has somewhat detected the Misdemeanours of some Great Men in the last Reign. For the Plot, as far as concerns History, consult *Harpsfield, Walsingham, Pol Vigil, Froissard, Du Chesne, Matb. Westminster, Hallingshead, Grafton, Stow, Daniel Speed, &c.*

*Englishmen for Money, or a pleasant Comedy*; call'd *A Woman will have her Will*; divers times acted with great Applause; printed 4<sup>o</sup>. Lond. 1626. This Comedy is not divided into Acts.

*Folly of Priestcraft*, a Comedy printed quarto Lond. 1690. Though the Modesty, or Prudence of this Author, will not permit him to be known; yet I think he deserves a place amongst the Eldest Sons of *Apollo*: and if I may presume to speak my Judgment, I believe no  
Satyr

## *The Appendix.*

*Satyr* since *The Plain Dealer*, has been more judiciously or ingeniously penn'd: and I question not but it will deserve a good Character from all Readers, except the Priests and Bigots of the *Romish* Religion.

*Robin Conscience*, a Play which I never could obtain the sight of: tho finding it mentioned in former Catalogues, I was unwilling to omit it.

*Royal Flight*, or *The Conquest of Ireland*; a New Farce, printed quarto Lond. 1690. The Subject of this Play, is evident from its Title-page; and the Author has no ways disguised his Characters: Tho' had he treated some Persons in his Farce, with more Modestie, it had been no less for his Reputation.

Thus I have finish'd My *ACCOUNT* of Our *English Dramatick Poets*, and their Writings: and having laid a Foundation, I shall leave it to Others ( who may think it worth their while ) to perfect the Edifice: hoping those that will attempt it, will alter or supply what ever they dislike or find defective in the whole *Essay*.

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## *FINIS.*

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## ERRATA.

**P**age 106 Line 6, for suo, read tuo. p. 158 l. 34 after Albibech, r. of Abdalla, Abdelmelech. p. 169 l. 26, for his, r. this. p. 215 l. 7, for Thirry, r. Thierry. p. 224 l. 15, for Walton's, r. Watson's. p. 242 l. 19, after Account, r. of J. Cook, p. 255 l. 24, for benefy'd, r. benefic'd. p. 260 l. 3, for I began, r. he began. p. 274 l. 29, for Women's, r. Woman's. p. 304 l. the last, for last, r. lasted. p. 310 l. 3, for Person, r. Judges. p. 352 l. 2, for their, r. his. *Id.* l. 6 for eti, r. cris. p. 376 l. 20, for 1687, r. 1637. p. 377 l. 31, for Oracle, r. Paradice. p. 382 l. 3, for Lover, r. Mother. p. 388 l. 18, for Soleil, r. Soleisel. p. 405 l. 13, for Corse, r. Cork. p. 415 l. 12, for his own, r. this One. p. 446 l. 8, for Ingenious, r. Genuine. p. 454 l. 16, for Ben Johnson, r. our Author. p. 492 l. 27, to the end belongs to Tho. St. Serf, p. 435. p. 508 l. 10, for more, r. longer. *Id.* l. 16, for Waver, r. Weaver. p. 514 l. 13, for Talisbury, r. Salisbury. p. 519 l. 12, for Basker, r. Barker. *Id.* l. 14, ~~dele~~ was. p. 522 l. 20, for Thorpy, r. Thorny. p. 527 l. 2, for Aliazer, r. Alcazer. *Id.* l. 14, for Chare, r. Clare. p. 534 l. 12, for Tornelli Annals, r. Tornielli Annales. p. 535 l. 7, for Bellimperin, r. Bellimperia. p. 538 l. 19, for Lactus, r. Tactus. p. 543 l. 15, for before, r. after.

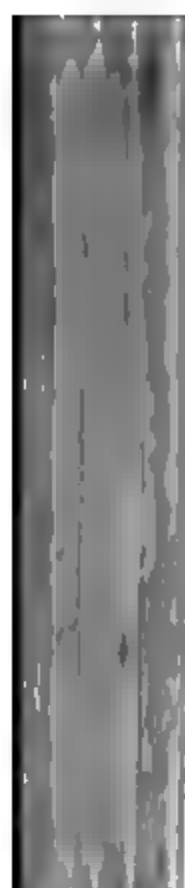
*Some other Literal faults not here inserted, the Reader is desired to correct.*





LANGBAIN'S } Account of  
                  } *Dramatic Po*









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[illegible]

